

THE

# CONNOISSEUR

A MAGAZINE FOR COLLECTORS



## **SOME FEATURES OF THE SEPTEMBER "CONNOISSEUR."**

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The September number of "The Connoisseur" will contain an important, copiously illustrated, article dealing with

## **THE PICTURES OF H.I.M. THE GERMAN EMPEROR**

---

Mr. Charles Froulkes will contribute a fully illustrated article dealing with the

## **ARMOURERS OF ITALY**

---

Mr. Dudley Heath discusses

## **Some Newly Discovered Miniatures**

---

The number will also contain important articles on

**Furniture, China, Bric-a-Brac, &c., &c.,**

AND

**FIVE PLATES IN COLOUR & MONOCHROME.**

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## **SPECIAL ANNOUNCEMENT.**

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With "The Connoisseur" for September will be presented

**A Superb Reproduction, in Colours, of  
MRS. HOARE & CHILD**

**By SIR JOSHUA REYNOLDS.**

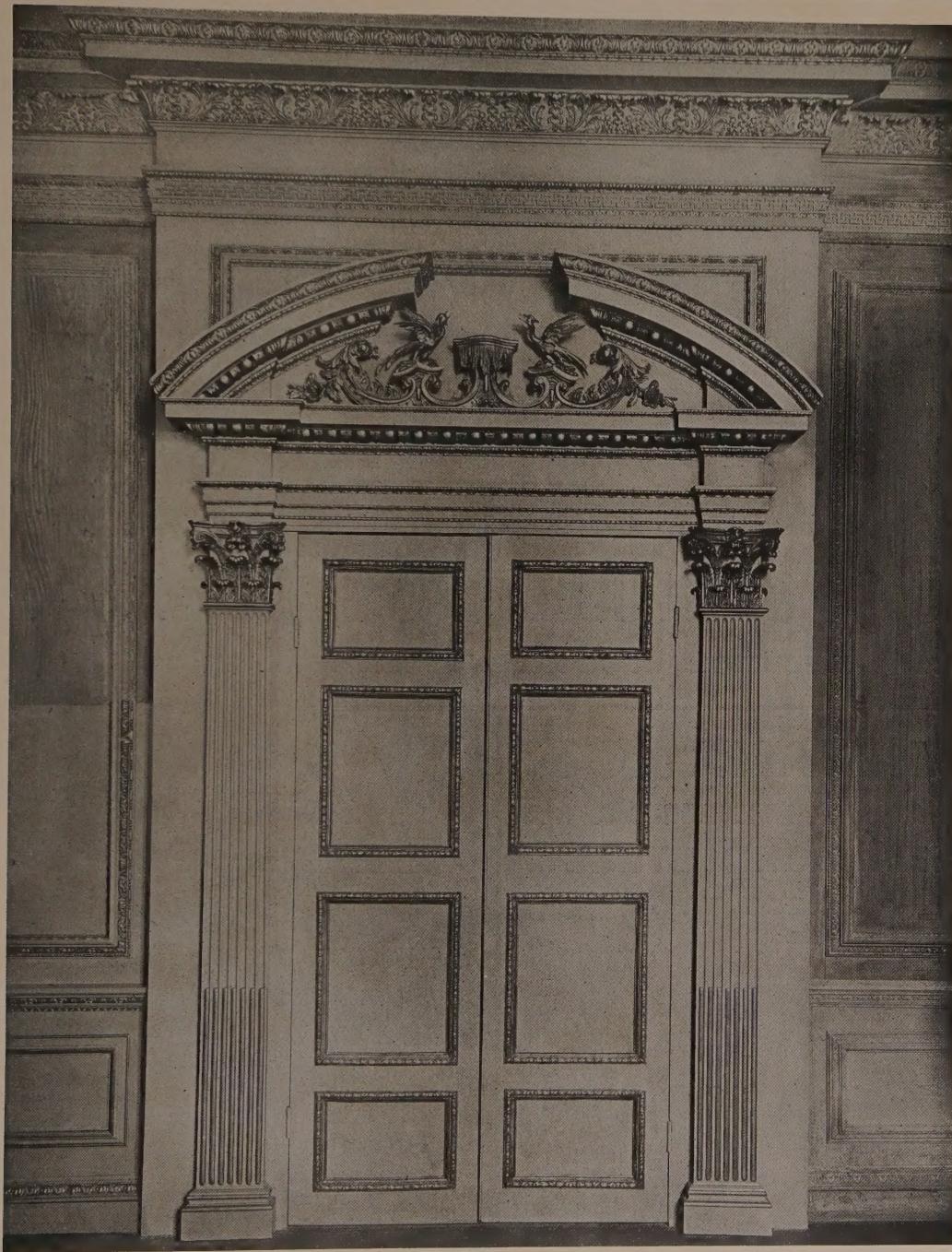
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*The Connoisseur*

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August, 1909.—No. xcvi.

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*The Connoisseur*

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*SEASON 1909*

# **AUTUMN LOAN EXHIBITION**

**OF THE WORKS**  
— — — **OF** — — —

# **John Russell, R.A.**

**OPENS 6th NOVEMBER for SIX WEEKS**



**B**Y the kind permission of owners of works by the above celebrated Pastelist we hope to bring together a very good Exhibition. Having already received promises of some splendid examples, particularly Portraits of Ladies, we would ask those who possess his works, and are willing to lend them, to kindly communicate with us as soon as possible. We insure them against all risks and pay carriage.

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# The . . . . Connoisseur Register

of Works of Art and Curios of every kind in the possession  
— of private individuals, now for sale or wanted. —

Collectors and Dealers should carefully read these Advertisements.

The Register Columns will be found of great assistance in bringing **Readers** of The Connoisseur Magazine into direct communication with **private individuals** desirous of **buying or selling** works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. **Buyers** will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of *bona-fide* private collectors.

The charge is 2d. per word, which must be prepaid

and sent in by the 14th of every month; special terms for illustrated announcements from the **Advertisement Manager**, 95, Temple Chambers, Temple Avenue, E.C., to whom all advertisements should be addressed.

All replies must be inserted in a **blank envelope** with the **Register Number** on the right hand top corner, with a **loose penny stamp** for each reply, and placed in an envelope to be addressed to the **Connoisseur Magazine Register**, 95, Temple Chambers, Temple Avenue, E.C.

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

**SPECIAL NOTICE.**—No article that is in the possession of any **Dealer** or **Manufacturer** should appear in these columns.

**Wanted, Proof Engravings** after Sir David Wilkie, R.A. State price. [No. R3,562]  
**Large Private Chinese, etc., Collection** for sale. Certificate of genuineness given. No dealers. [No. R3,563]  
**What Offers?**—**Glass Toddy Lifter** (rare). Blue Ridgway Ware. [No. R3,564]  
**For Sale.**—**Fine Old Sheraton Bureau Bookcase**, best period, in good condition. Sketch sent on application. [No. R3,565]  
**Wanted.**—**Ancient Stained Glass**, also **Mediæval Ecclesiastical items**, in stone, wood or bronze. [No. R3,566]  
**For Sale.**—**Fine Picture** (Flowers) by John Philip Van ThieLEN (signed), in original condition. [No. R3,567]  
**Two Drawings, signed J. Coney, 1812, 1813.** Interior Westminster Abbey and York Minster. What offers? [No. R3,568]  
**Oriental Cabinet**, handsomely carved. Suit collector. £15. [No. R3,569]  
**Old Dutch Folding Sideboard**, elaborately inlaid, very choice. £10. [No. R3,569a]  
**For Sale.**—**Apostle Spoon, Simon Zelotes**, London, 1609. Maker's mark W. with C.W. *Vide* Cripps, page 375. [No. R3,570]  
**Lady** removing, sacrificing **Collection: Antiques, rare Stamps, China, Cycles.** [No. R3,571]  
**Collector** has old Japanese Prints for sale. **Bargain.** [No. R3,572]  
**Shakespeare, dated 1771.** Historical account Hayling Island, illustrated, colours, 1826. For sale. [No. R3,573]  
**For Sale.**—**Louis XV. Furniture**, in perfect condition, comprising 6 Chairs and Settee, 7 ft. 6 in. long. [No. R3,574]  
**Old Hepplewhite Furniture.**—2 Shield-back Armchairs, £12 12s.; 2 oval Shield-back, £8 10s. [No. R3,575]  
**Few Pieces old English China** for sale. [No. R3,576]  
**Fine old Bow-front Mahogany Sheraton Sideboard**, £18 10s.; Sheraton Knife-Box, 45s. [No. R3,577]  
**Antique Oak Bedstead** for sale, A.D. 1684, massive carvings, lions' heads supports, secret cupboard. In splendid condition. Price £200. Photo. on approval. [No. R3,578]  
**For Sale.**—**Two Antique Tables**, carved ball and claw feet. [No. R3,579]

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**Eight high-backed Walnut Chairs**, from Spanish Monastery. Photograph sent. [No. R3,581]

**For Sale.**—Surplus private collection **Antique Furniture**, acquired in Kent during past years. Every piece guaranteed. List sent; low prices. [No. R3,582]

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**PICTURE FOR SALE.**—A very fine example by **SNYDER**, 7 ft. by 6 ft. 4 ins., guaranteed genuine by owner. Apply between 10 and 5 at Mr. EVANS' STUDIO, Fitzroy Street, Fitzroy Square, W.

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**Old Oak Panelling Wanted.**—All particulars and quantity, &c., to **BENJAMIN'S GALLERIES**, —60, Conduit Street, London, W.—

**Swansea and Nantgarw China** wanted, also Cambrian Ware and Dillwyn's Etruscan Ware, marked pieces. ALEX. DUNCAN, Glenholme, Penarth.

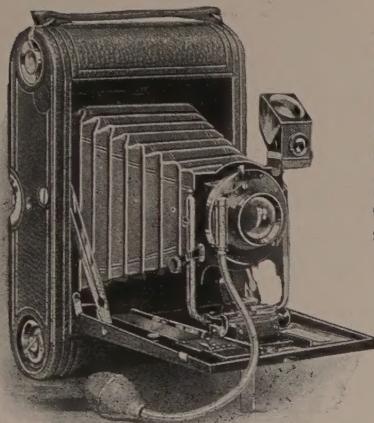
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# THE CONNOISSEUR MAGAZINE

(Edited by J. T. HERBERT BAILY).

Editorial and Advertisement Offices: 95, Temple Chambers, Temple Avenue, E.C.

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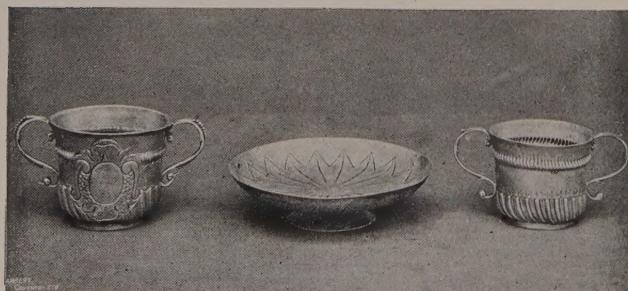
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*To His Majesty the King,*

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August, 1909.—No. xcvi.

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For Volume XXIV.  
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THE Index, with Title Page, to Volume XXIV. of The Connoisseur Magazine, for May to Aug., 1909, is now ready, and may be obtained through any Bookseller, Newsagent, or Railway Bookstall, or it will be sent Post Free by the Publishers, 2. Carmelite House, Carmelite Street, E.C., on receipt of Sixpence in Stamps.

The Indices for Volumes II. to IV. and VII. to XXIII. can also be obtained at the same price.

*The Connoisseur*

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## PRESENTATION PLATE

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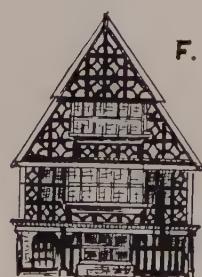
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August, 1909.—No. xvi.



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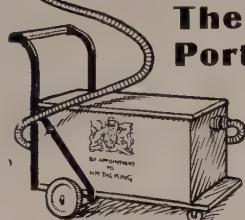


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GRAND PRIX  
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August, 1909.—No. xcvi.

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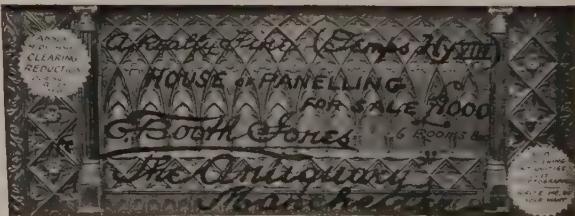
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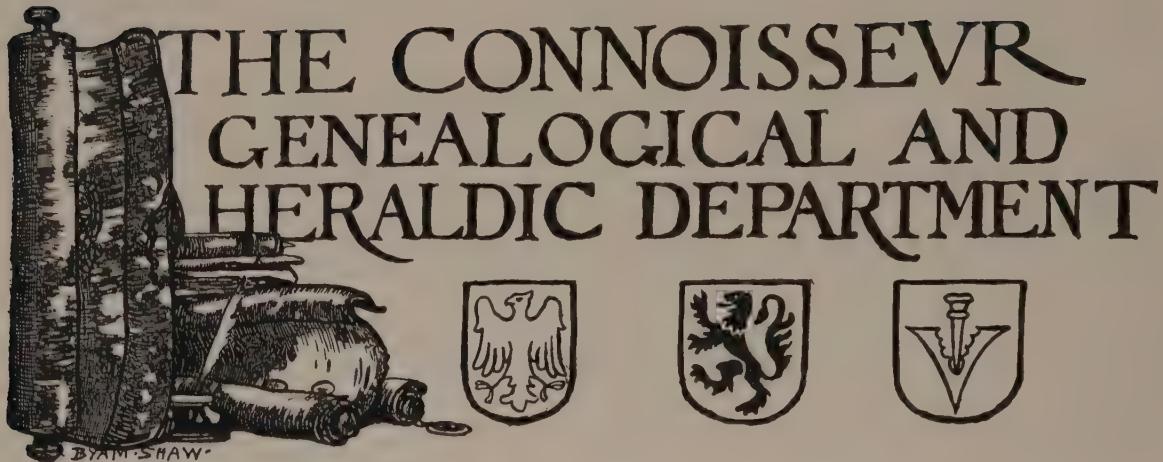
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When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

### Answers to Correspondents

50 (Windsor).—Arms borne by the holders of certain offices during their tenure are usually impaled on the dexter side of the Shield, the family arms being borne on the sinister.

55 (Donaghee).—The Earl Marshal is undoubtedly the supreme head of English heraldry, next to the Sovereign. The Sovereign is, of course, the fountain source of all heraldic honour.

57 (Canterbury).—The crozier is the distinctive charge of an Archbishop, while the pastoral staff is that of a Bishop.

August, 1909.—No. xcvi.

### Heraldic Department

Constituting the former is a staff surmounted by a cross, the latter being simply the staff with a rounded head.

58 (Hunstanton).—The late Lord Ripon was the first Marquess, the title being created in 1871, in which year George Frederick Samuel Robinson, Earl of Ripon, as he was then, went to the United States of America as chairman of the Joint High Commission for arranging the Treaty of Washington. The Barony of Grantham, which the late Marquess also held, dates back prior to 1770, the first holder of the title being Thomas Robinson, an eminent diplomatist and a Privy Councillor to George III.

*The Connoisseur*

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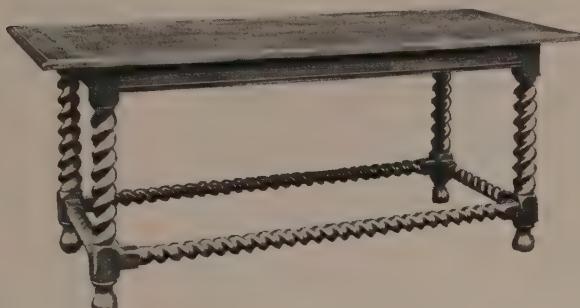
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A WATERFALL

BY JACOB VAN RUISDAEL

FROM THE KANN COLLECTION



## The King of the Belgians' Collection of Old Masters

By W. Roberts

FOR some months past there have been rumours in the Belgian parliament and newspapers that King Leopold was on the point of selling, either at public auction or *à l'aimable*, his collection of pictures by the old masters. It was questioned whether His Majesty was legally entitled to take an action of this kind, and various objections were raised. But the collection was the private property of the King, and there can be no doubt that he had as much right to dispose of the collection as any other less exalted person has to sell his own private property. No one seems to have quite known what was being done. It is known that an eminent Paris expert was called in to make a valuation, with the object, at first, of selling the collection by public auction. But from this course the King was dissuaded, and as events have turned out, M. F. Kleinberger, of Paris, one of the most trustworthy judges of

Dutch and Flemish pictures in Europe, and one of the best-known authorities in this highly special class of art treasures, was asked to make an offer *en bloc* for the collection. This was accordingly done, and within a remarkably short space of time the bargain was concluded and the pictures transferred to Paris.

The collection of old Dutch and Flemish masters—about forty in number—were, for the most part, hung in the King's private apartments at the palace at Brussels, or in those at the Château de Laeken, and are almost entirely unknown, even to students of the

various artists. Many of them are entirely unrecorded in various exhaustive monographs; nearly every one is not only an authentic picture, but one of considerable importance, and it is a matter of regret that M. Kleinberger did not print, as a permanent record of a transaction of considerable magnitude, a



GASPAR NETSCHER

BROTHER AND SISTER

[Photo. Braun, Clement et Cie.]

catalogue of the entire collection before it was more or less scattered, for long before this article can be published many of the pictures will have found new homes and fresh ownerships. Thanks to the courtesy of M. Kleinberger, and his son-in-law, M. Sperling, we are enabled to record a fairly complete list of pictures, and to reproduce ten of the principal gems of the collection, nearly the whole of which was formed by Leopold I., and inherited by his son, the present monarch.

collection of Schamp, of Averschoot, Ghent, and at his sale in December, 1801, it was purchased by M. Tenci, of Lille, for 25,700 francs ; M. Tenci's son sold it in Paris in 1840 for nearly 180,000 francs, or not a tithe of its commercial value to-day. Smith, *Catalogue Raisonné* (No. 161), states that this work was done by order of the prebends of the above-named abbey as a design for a second picture to adorn their church, but by some accident was never



JAN STEEN

A VILLAGE WEDDING

[Photo. Braun, Clement et Cie.]

In size and importance the magnificent Rubens, *The Miracles of St. Benedict*, ranks first. This records the story of Totila, king of the Goths, who, having heard of the wonderful miracles of the Saint, sent, as a test, a servant disguised as a king, with a brilliant escort ; but the Saint detected the fraud and refused to receive the false prince. The picture was in the artist's studio at the time of his death, and it was sent by his executors to the painter, Gaspard de Craeyer, at Brussels, and de Craeyer is believed to have sold the work to the Abbey of Affligem. It was here in 1771, and here it remained until the suppression of the religious houses in Belgium by Joseph II., when it disappeared. It was next heard of in the famous

executed, and this sketch (as Smith calls it) remained in the refectory of the abbey until its dissolution.

It was a singular and happy chance that the picture became the property of the King of the Belgians, for he had already obtained Delacroix's splendid copy, on a slightly smaller scale, perhaps one of the most beautiful and successful modern copies ever done of an old master. It dates from 1841, and, like the original, remained in the artist's studio at the time of his death ; it formed lot 162 in the artist's sale at the Hôtel Drouot in 1864, and then realised 6,500 francs.

In addition to the *St. Benedict* there were five other pictures by Rubens ; and of these special attention may be drawn to *Christ triumphing over*

## *The King of the Belgians' Collection*

*Death and Sin*, 28 in. by 19 in., which Max Rooses and all first-rate authorities regard as entirely from the brush of the master. It forms the project of an altar-piece, and was painted about 1615-20. It appears to have been brought from Spain by Joseph Bonaparte, and was for a long series of years in England. It was at one time in the Marquis of Camden's possession, and at his sale in 1841 was purchased by Mr. C. Bredel for 42 guineas; and at the Bredel sale in 1875 it had advanced in market value to 410 guineas. It was exhibited in London in 1843 and at Manchester in 1857. This picture, which Dr. Waagen justly described as "very spirited," is recorded in the Supplement to Smith's *Catalogue*

*Raisonné* (p. 245, No. 7). There are two large versions of the same subject recorded by Smith—one, measuring 64 in. by 51 in., as being in the Palazzo Pitti, at Florence, but which is not recorded as being there to-day in Lafenestre & Richtenberger's admirable and exhaustive *Catalogue of the Pictures in the Florentine Galleries*; another and still larger (72 in. by 54 in.), which was painted for the tomb of the family of Cockx, in a chapel of the church of St. Walburge at Antwerp, and was in the sale of the collection of Count Domburg, at the Hague, in 1745, when it realised 700 florins. It was engraved by Eynhouedts and another engraver, on a small scale. This version was subsequently in the collection of



HOBBEWA

COTTAGERS UNDER THE TREES

[Photo, Braun, Clement et Cie.]



[Photo. P. Becker.]

RUBENS

MIRACLES OF ST. BENEDICT

George Watson Taylor. A study for it on panel,  $11\frac{1}{2}$  in. by 11 in., was in the Duke of Hamilton's collection, where there was also another picture of *Christ Triumphant*, also on panel,  $12\frac{1}{2}$  in. by 8 in. Apparently all the three pictures described are different compositions.

There is also Rubens's portrait of the artist Frans Francken, of which there are one or two inferior

versions, and which is almost identical with Van Dyck's etched portrait of him. Smith catalogues it under Van Dyck (No. 799), who etched it; it indicates the artist at about 55 years of age, nearly full-face, with scanty hair, and thick, pointed beard and moustachios. He is dressed in a simple vest, a plain, white, turn-over collar, and a mantle covering the body and arms, and held in front by the right hand.



[Photo. Braun, Clement et Cie.]

WOUVERMANS AND BERGHEM

BATTLE BY A RIVER

## The King of the Belgians' Collection

The actual ownership of the etched portrait was apparently unknown until the King of the Belgians' collection came to light. Rubens's *St. Thérèse before Christ* has passed into Mr. J. P. Morgan's collection. This is apparently the picture engraved by Bolswert, which was a gift of the Duc de Bournonville and his wife, the Princess d'Aremonberg, to decorate an altar, constructed at their expense, in the church of the Barefooted Carmelites at Brussels; it was sold in the collection of Delahante, at Christie's, in 1814 (as "From Carmes Deschamps, at Brussels"), for 290 guineas, and since then has disappeared from public view. A small but exceedingly realistic picture of two

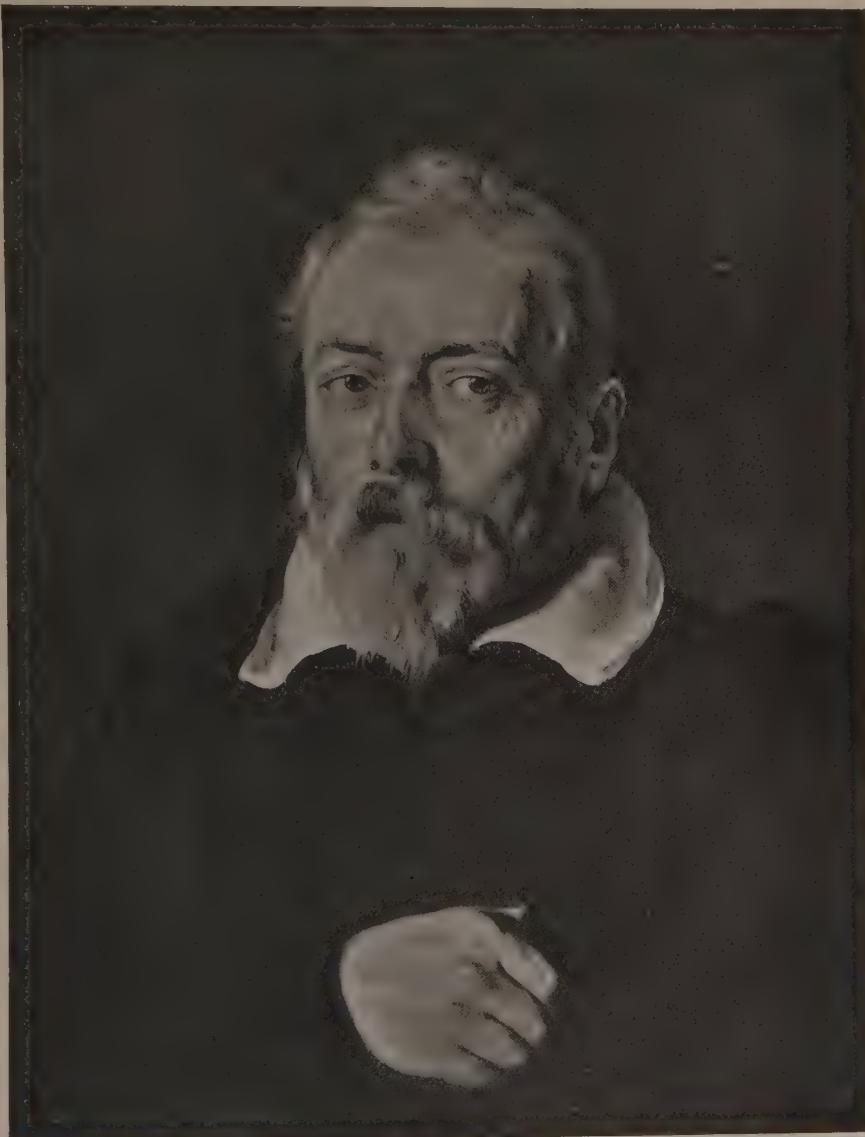
lions' heads is the picture engraved by Blooteling, and from the collection of the Duke of Bedford, at whose sale at Christie's in 1827 it fetched 80 guineas, and was, in 1830, in the possession of the Prince of Saxe-Coburg (afterwards Leopold I.). A small whole-length study of Christ, and a powerful head of a young man, painted about 1638, complete the Rubens series.

By Van Dyck there is *A Head of a Man*, obviously painted after his return from Italy; and by Rembrandt a small *Head and Shoulders of a Young Man*, signed

with the initial "R," and painted about 1638. There are five by Teniers, *A Temptation of St. Anthony*, *A Group of Peasants*, and others, the most interesting of all five being the artist's small three-quarter length portrait of himself, seated at his easel holding

palette and brushes, looking at the spectator full-face; a pupil is seen painting at another easel close to the master. Gaspar Netscher, who is represented by a picture of two Van Dyck-like heads; Backhuysen, of whom there is a typical marine subject; Eglon Van der Neer, *A Mythological Study*; and Honthorst are other artists who figure in this collection, which also included no less than three works by Van Goyen.

[Photo. Braun, Clement et Cie.]



RUBENS

FRANS FRANCKEN, THE ARTIST

Mr. Morgan's several purchases include two charming little pictures generally ascribed hitherto to Frans Hals, but which are more probably the work of his brother Dirck Hals, assisted, perhaps, by the more famous artist. Each measures 13 in. by 11 in., on panel, and were lent by the late owner to the Retrospective Exhibition held at Brussels in 1886. They represent (1) *Two Little Girls Playing with a Cat*, and (2) *A Boy and Girl Playing with Cards*. From an indistinct inscription on the back it would

seem that they at one time formed part of Geoffroy Faget's collection, whose extensive collection of drawings by the old masters was dispersed in London towards the end of the eighteenth century.

Jan Steen's large picture, 26½ in. by 33½ in., of *A Village Wedding* is full of the joyous *abandon* of this master of domestic life. It belongs to his best period, and some idea of its crowded canvas will be gathered from the reproduction which is here given.

collection—the picture known under its English title of *Cottagers under the Trees*, signed, and measuring 34 in. by 26 in. This picture and its companion (now in the Louvre) form respectively Nos. 52 and 53 in Smith's *Catalogue*. The two pictures were purchased by William Buchanan (see his *Memoirs of Painting*, vol. ii., p. 303) of M. Rynders, of Brussels, in 1817, for about £900, and by him sold to Mr. George Watson Taylor for 1,100 gns. Both pictures were



[Photo. Braun, Clement et Cie.]

It is mentioned in Dr. de Groot's first volume of his new and revised edition of Smith's *Catalogue Raisonné* (No. 456), and was in the sale of the collection of Teixeira of The Hague, July 23rd, 1823, when it realised 1,455 florins, and passed, apparently at once, into the possession of King Leopold I. The bride, perhaps the least excited person in the whole gay company, is seen just behind the pillar, crowned with a wreath, and the artist's signature is plainly visible on the pillar. Another version of this picture is now in the Antwerp Museum, and its successive owners are fully described by Dr. le Groot; there are apparently many differences in the two pictures.

One of Hobbema's masterpieces also adorned this

purchased at Taylor's sale in 1832 for 1,510 gns., and were purchased by C. J. Nieuwenhuys, an accomplished expert and dealer of the mid-nineteenth century, who formed, with many other collections, that of the King of Holland, the dispersal of which was one of the great art sensations of the last century, duly recorded in the first volume of G. Redford's "Art Sales." The two pictures remained together in Nieuwenhuys' possession for some time; but eventually got separated; one of them, the famous *Mill*, which is now one of the glories of the Louvre, passed into the collection of Baron Mecklenburg, where it remained until its purchase in 1861 by the French Government. The second of this pair of

## The King of the Belgians' Collection

masterpieces was presumably sold by Nieuwenhuys to Leopold I. The illustration gives a good idea of the scheme of the picture, in which every leaf and blade of grass has its proper place, but no reproduction, in colour or otherwise, can do justice to the artist's wonderful manipulation of light and shade. It is a characteristic scene in the Low Countries, and is one of the few masterpieces of Hobbema which have been allowed to wander away, apparently for ever, from

more generally regarded as by the artist known as the "Maître de Moulins."

There yet remain to be particularly mentioned two pictures which represent the two extreme points of art. A beautiful example of *Fra Angelica*, the Virgin and Child surrounded by angels, with a gold background, which was once the property of Princess Charlotte of Wales, the first wife of Leopold I. of Belgium, and inherited by the present king. It is now



[Photo, Braun, Clement et Cie.]

DIRCK HALS      PLAYING WITH A CAT

England. The late Emile Michel, in his monograph on Hobbema, describes this magnificent work under the French title, *Chaumières sous des Chênes*, and declares it to be one of the most remarkable works of Hobbema, "the worthy pendant of *The Mill* at the Louvre."

Another truly great picture in this collection is the joint work of Berghem and Wouvermans, *A Battle by a River*, with ancient ruins; the fury of the fight, with the dead and dying soldiers and the panic-stricken horses render this picture one of the most impressive of its kind. No contrast could be greater than between this scene of hatred and bloodshed and that of the refined and beautiful picture of a *Femme en hennin*, at one time attributed to Fouquet, but now

Mr. Morgan's. The other picture, which cannot be passed over in silence, is Delacroix's *St. Sébastien*, signed and dated 1858. This was in the Khalil Bey sale of 1868, when it fetched 10,000 frs., and later on in that of the Laurent-Richard dispersal, when it realised 31,500 frs. It excited the interest and enthusiasm of Baudelaire, who wrote: "Tout ce qu'il y a de doleur dans la passion le passionne; tout ce qu'il y a de splendour dans l'église l'illumine. Il verse tour à tour sur ces toiles inspirées le sang, la lumière et les ténèbres."

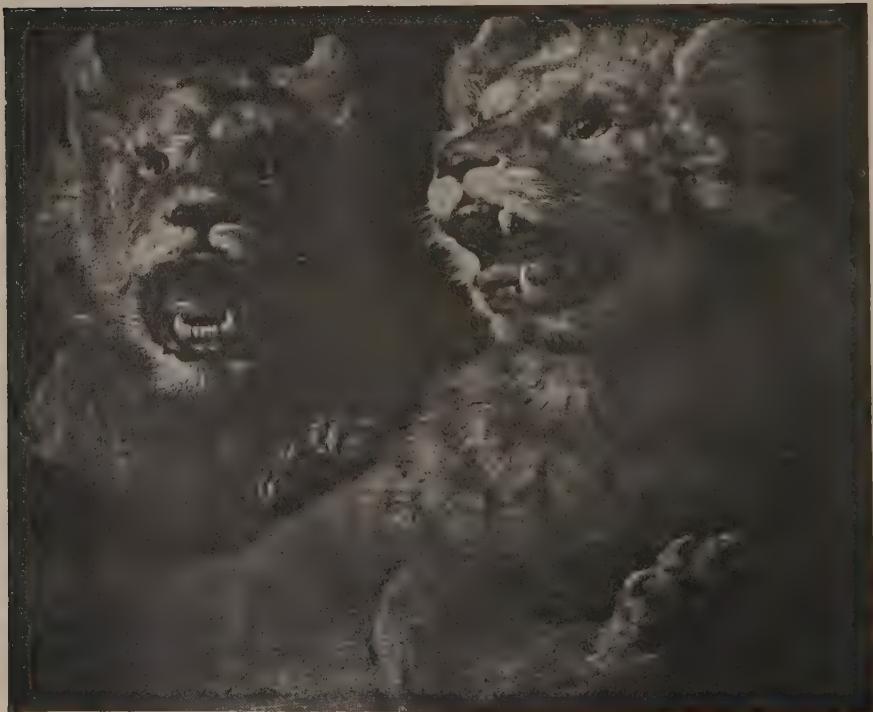
It is rumoured that the King's collection of pictures by modern artists, well known to be of a highly important character, will be sold in the autumn.



[Photo. Braun, Clement et Cie.]

REMBRANDT

PORTRAIT OF A YOUNG MAN



[Photo. Braun, Clement et Cie.]

RUBENS

LIONS' HEADS

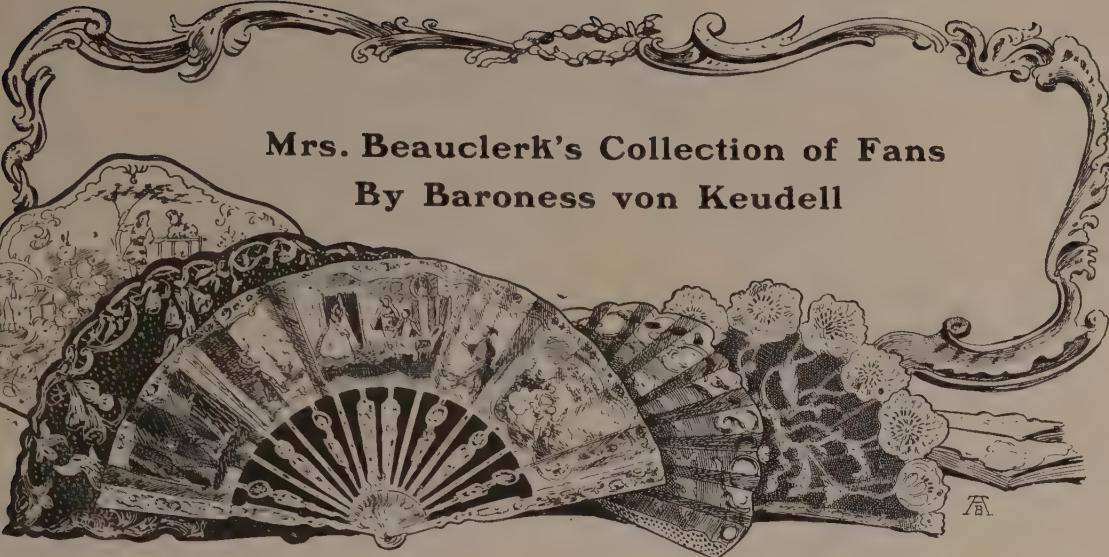




**MADAME SOPHIE,  
DAUGHTER OF LOUIS XV.**

From the painting by Nattier at Versailles



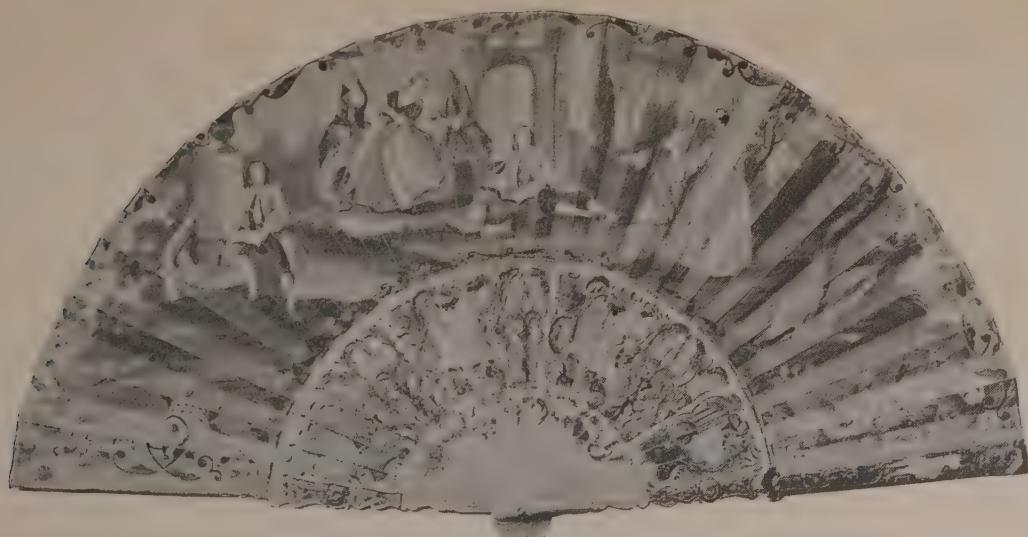


## Mrs. Beauclerk's Collection of Fans By Baroness von Keudell

BEAUTY and sumptuousness strike the keynote of Mrs. Beauclerk's collection of fans, which comprises over a hundred specimens of the finest seventeenth and eighteenth century work.

From a combined historical and artistic point of view, the most valuable fan perhaps in the collection is the one painted by Boucher, and which once belonged to Marie Antoinette. The mount is of silk, painted in the dominating tints of pink and blue which Boucher so much affected, and represents a sylvan scene with ladies and gentlemen grouped, and enjoying an *al fresco* party. The indications are not wanting, namely the careful and distinctive way each figure is painted, and the individuality expressed in each face, that these groups were portraits of living persons. At that time it was very much the fashion to record the doings of Royalties and distinguished

persons on fans. Thus in Lady Charlotte Schreiber's collection there is a fan which commemorates the Grande Mademoiselle and the Duc de Lauzun breakfasting in a park. Boucher's painting, then, very probably alludes to some special occasion, and this supposition seems all the more probable from the complete absence of that habitual exuberance of style to which we are accustomed in his work. With Boucher's types all of us are familiar with those round-faced, round-limbed nymphs and youths and maidens in the first bloom of their adolescence. Each of the French masters of that fascinating period of frivolity and furbelows had his particular type of figure by which he is easily recognised. Watteau bears off the palm for grace and distinction and for the delicacy of his decorative schemes combined with an airiness of touch which has remained



LOUIS XV. FAN PAINTED ON VELLUM, CARVED IVORY PAINTED AND PIERCED, WITH MOTHER-O'-PEARL INLETS  
FROM THE LATE GRAND DUCHESS OF SAXE WEIMAR'S COLLECTION



LATE LOUIS XIV. FAN, MOTHER-O'-PEARL STICKS, RICHLY CARVED, WITH GOLD INLAY  
FROM SAXE-WEIMAR COLLECTION

unrivalled. Lancret's figures are distinguishable by a certain stiff elegance, and simple, rather sparse arrangement. His men and women are for the most part very tall and slim, while Watteau's are petite. Of the three painters Boucher is the more frankly sensual, both as regards composition and colour; while lacking true artistic insight, he becomes superficial in the extreme.

Marie Antoinette and Josephine Beauharnais—what memories, brilliant and tragic, do these names evoke! Of these two women born to the throne, to whom love and luxury were as the very breath of life, which was destined to suffer the most? Not she, I think, whose bright life was so soon to be sacrificed for the sins of others, but rather she who was publicly

insulted and cast aside by the one who of all others owed her a lasting debt of love and gratitude. Round the three figures of Napoleon, Josephine and Marie Louise, what romances have been woven, what traditions linger! When we consider how irresistible was Napoleon's will, moulding like wax those of others, can we feel any surprise that Josephine remained to the end of her life under his spell. After being cruelly sacrificed to his personal ambition, we find her keeping up an affectionate correspondence with him until the time of her death. And surely her wrongs were avenged when Napoleon from the miserable hovel of Longwood, racked by mental and physical pain, addressed those pathetic letters to Marie Louise, which remained unanswered, craving



LOUIS XV. FAN, SYLVAN SUBJECTS PAINTED ON VELLUM, CARVED MOTHER-O'-PEARL STICKS, WITH GOLD INLETS  
FROM SAXE WEIMAR COLLECTION



ENGLISH EIGHTEENTH CENTURY FAN, PROBABLY PAINTED BY ANGELICA KAUFFMAN  
FROM SAXE WEIMAR COLLECTION



LOUIS XVI. FAN, WITH PORTRAITS OF THE KING AND QUEEN, TORTOISESHELL STICKS, WITH  
APPLIQUÉ GOLD ORNAMENTS AND FIGURES FROM GOLDSCHMIDT COLLECTION



LOUIS XV. FAN, TORTOISESHELL AND IVORY STICKS, CHICKEN SKIN LEAF



LOUIS XV. FAN, PAINTED AND CARVED IVORY STICKS, VELLUM MOUNT

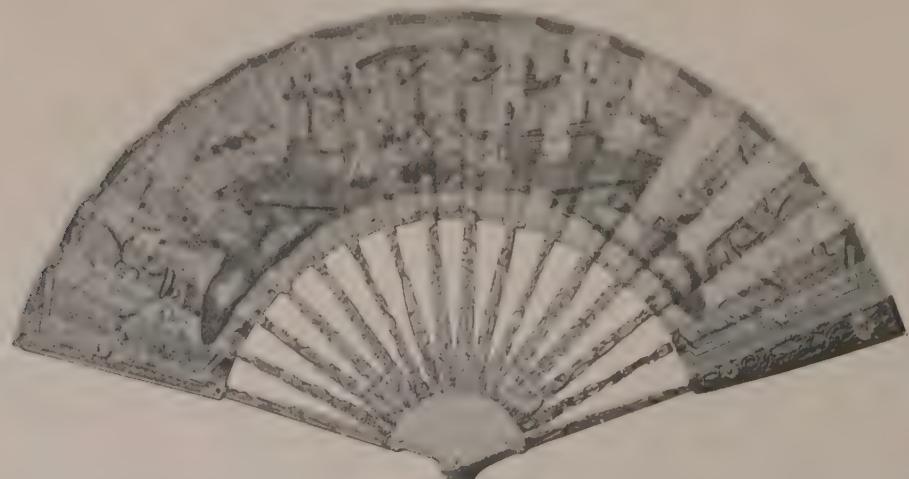
for a little consideration, a little sympathy, in the name of their son.

The fan to which we have alluded as belonging to the Empress Josephine is of the Louis XVI. period ; the sticks are of mother-o'-pearl, richly carved and gilt, and the mount is silk, decorated with painted and embroidered sprays of flowers. The centre medallion contains a group of three figures after the manner of Watteau, showing a man and a woman seated at the foot of a tree, with a third female figure in the background. Two smaller medallions contain subjects of fruit and flowers. The workmanship of this fan is exceedingly fine, and the colour design is bold and striking.

A unique fan mount is the one about whose history nothing more definite can be gleaned than the legend that it is the work of an "old master." Looking at it one can well believe in the truth of this legend, and

further localize it as being very probably the work of the Dutch School. The mount is of leather, with a very dark ground, and on either side of the centrepiece are bold masses of flowers—tulips and lilies of the valley arranged in the then prevalent Flemish style. In flower painting the Dutch masters preferred uncompromising realism to individual fancy, and relied for their effect on depth and strength of colour values and lighting. The centrepiece of this fan is very finely painted with a group of Venus and Cupids in a sylvan setting against an ultramarine blue distance. Before passing into its present ownership this fan was in the Goldschmidt collection. From this collection Mrs. Beauclerk purchased ten fans, each of them being perfect examples of English and French workmanship.

Another beautiful fan is of Spanish origin, and hails from Valladolid. The style of decoration is very rare and costly ; the sticks are of mother-o'-pearl



LOUIS XVI. FAN, VELLUM MOUNT WITH SEQUINS, CARVED IVORY STICKS, ENCRUSTED WITH GOLD AND SILVER



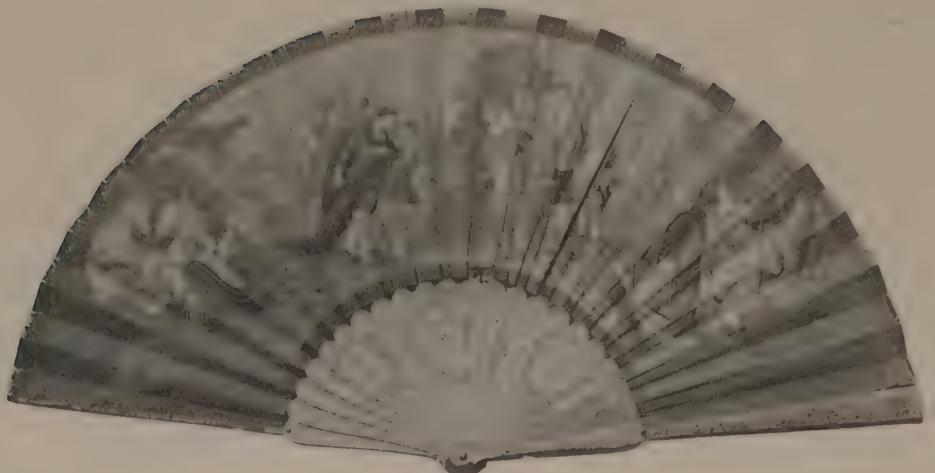
LOUIS XV. FAN, MOTHER-O'-PEARL STICKS, PAINTED AND INLAID



EARLY LOUIS XV. FAN, MYTHOLOGICAL SUBJECT, CARVED MOTHER-O'-PEARL STICKS



LOUIS XV. FAN, EASTERN STYLE, CARVED IVORY STICKS



HAMMER-HEADED, IVORY-MOUNTED FAN

LOUIS XIV. PERIOD

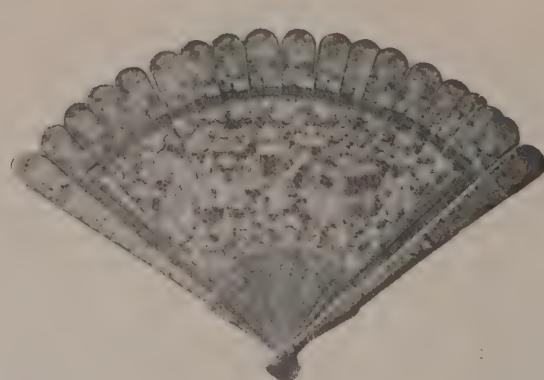
richly carved and ornamented with tiny gold figures. These, instead of being *appliqué*, are solidly carved and set into the fan, the guards being further enriched with brilliants.

Another particularly interesting Spanish fan has the upper portion of the carved ivory sticks stained ultramarine blue, the vellum mount is of the same colour, and bears a caricature in the manner of Goya. It is greatly to be regretted that about this fan also no detailed information is forthcoming.

Another beautiful fan from the Goldschmidt collection, with a classical motive painted on vellum, has sticks alternately of ivory and tortoiseshell. Another one of the Louis XVI. period illustrates in mixed allegorical style (Louis appears to Marie Antoinette in the garb of a Roman general) the royal courtship. The sticks of this fan are of tortoiseshell and gold, very richly carved and inlaid. But to enumerate

all the beautiful and rare specimens of this unique collection would fill a small volume. As time is short and space limited we must content ourselves with this brief summary, and conclude by mentioning a quartet of quaint unmounted fan leaves, three of English and one of Spanish make. Two of the first-named belong to the period when the valentine flourished, and their serio-comic moralising is illustrated with no unskilful pencil. The same can hardly be said of the third fan, which illustrates scenes from Sterne's delightful *Sentimental Journey*, nor of the Spanish fan, which commemorates an incident of the Peninsular War. They are both faulty in drawing and crude in colour, but as curiosities they possess an individual interest, so we have included them amongst the illustrations to this article.

For the accompanying photographs we are indebted to Mrs. Beauclerk's kindness and courtesy.



JAPANESE GOLD LACQUER MINUET FAN

LOUIS XVI.



EIGHTEENTH CENTURY FAN, CARVED IVORY STICKS, WITH PAINTED FLOWERS AND GILT



LOUIS XV. FAN, MOTHER-O'-PEARL STICKS, CARVED AND APPLIQUÉ FIGURES IN GOLD, WITH SILVER ORNAMENTS



CURIOS SPANISH FAN

UPPER PART OF STICKS COLOURED BLUE

BLUE VELLUM MOUNT



## The Book-Hunter at Home

LAST time I spoke, *inter alia*, of various minute points of difference frequently existing between two apparently identical copies of the same book, and this was done for the purpose of emphasising the contention that these distinctions may on occasion form, as it were, a sort of key to textual alterations or omissions of real importance. It was shown that certain noticeable variations in the early editions of Goldsmith's *Deserted Village*, though of no moment in themselves, are of very considerable interest when all the circumstances surrounding them are taken into consideration, since they point the way to greater things. Many of the works of Oliver Goldsmith submit themselves to these bibliographical sign-posts, as they may aptly be called, with peculiar readiness, whether because they have lately come into greater prominence, or because a larger share of expert interest has been manifested in them, it would perhaps be useless to

## Part II. By J. Herbert Slater

enquire. It is sufficient for us to know that the early editions of Goldsmith's works have recently attracted a great deal of attention, and that many textual alterations have been discovered by means of some of the variations which, though often regarded as amounting

to distinctions without a difference by those but imperfectly acquainted with the subject, are nevertheless of the greatest ulterior importance. It will be as well, therefore, if only in elaboration of one phase of our scheme, to take some of the works of Goldsmith, and see what has been found out respecting them, premising that this is probably but a very small part of what yet remains to be discovered.

As most collectors are aware, the first edition of a book is usually accounted the most desirable, in that it must have been published under the direct personal supervision of the author. This is the case, except, of course, in the case of posthumous works, and when the author is



*Richard Nash Esq.*  
From an Original painted by Mr. Hoare, and  
presented to the Corporation of the City of Bath.

FRONTISPICE OF GOLDSMITH'S "LIFE OF RICHARD NASH" (1762)

## The Book-Hunter at Home

known to have supervised more editions than one, as in the case of Walton's *Compleat Angler*, to which reference was made in the last article, then all these editions come within the scope of the collector's regard, though not necessarily in an equal degree. The first edition is almost always accounted the most desirable, because it is extremely likely to be the scarcest. To this rule, however, there are exceptions, and one of them exists in the case of Goldsmith's *Life of Richard Nash*, first printed in 1762 for J. Newbery in St. Paul's Churchyard and W. Frederick at Bath. A second edition of this book was issued a few weeks later in the same year, and it is much preferred to the first, for the reason that it contains more, though both editions should, of course, be procured. Some of the best anecdotes of, and things relating to, Beau Nash appeared for the first time in this second edition, which thus becomes supplementary to the first. The book itself is clever, and contains some specimens of the stories told by the "King of Bath," and of his manner of telling them, given in the best manner of Goldsmith, whose name, by the way, does not appear on the title-page of either the first or the second edition. Each of these editions contains a portrait of Nash, reproduced here so that it may be seen what manner of man he was.

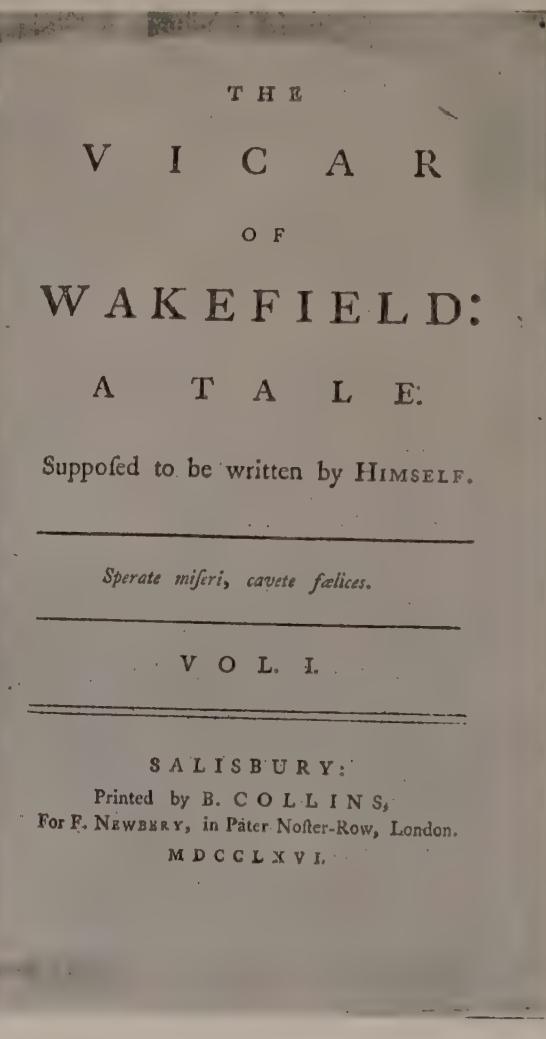
Goldsmith's first known published work was *The Memoirs of a Protestant, condemned to the Galleys of France, For his Religion, Written by Himself*, 2 vols., small 8vo, R. Griffiths, 1758. This was said to be translated from the original by James Willington, the *nom de plume* adopted by Goldsmith for the occasion. Next we have *The Bee, being Essays on the Most Interesting Subjects*, 1759, 8vo; *An Enquiry into the Present State of Polite Learning in Europe*, also published in 1759, 8vo, the twelfth chapter of which ("Of the Stage") gave great offence to Garrick; *The Art of Poetry on a New Plan*, 2 vols., 1762, 8vo; and *The Citizen of the World*, also published in 2 vols., 1762. A second edition of the above-named *Enquiry into the Present State of Polite Learning* appeared in 1774, the year of the author's death, but it is hardly worthy of much notice, as not only was it very much altered from the original by a reforming editor, but an entire chapter is omitted. Subject to this none of the books so far mentioned seem to contain any differentiating elements necessary to be mentioned here, and the same may be said of *The Mystery Revealed respecting the Supposed Cock Lane Ghost*, 1762, 8vo. In 1765, however, the *Essays, by Mr. Goldsmith*, was published by W. Griffin, and there are certainly two issues of this. Both are in small 8vo, but the earlier of the two has the title printed from

type; the print throughout the volume is small; the preface occupies two pages and the essays 187 pages. The second issue, usually though erroneously quoted as the first edition proper, has the title-page engraved, and upon it there is a vignette by Taylor. The preface occupies seven pages and the essays 236 pages, followed by a list of books published by Griffin on two pages. To say that the type is much larger would be no guide to anyone who had not the opportunity for personal inspection and comparison, but what has been stated in other respects will be amply sufficient to mark the distinction existing between these two issues. In the same year (1765) *The Traveller* appeared, as is, or rather was, commonly supposed until quite recently, but it may be said that there are at least two earlier issues of this also, collating as follows: (a) Title, dated 1764, one leaf, Dedication one leaf, Text 1-22 pages. (b) Title, dated 1764, one leaf, Dedication two leaves, Text 1-22 pages. Next comes the first edition, generally so-called, containing Half-title (with "price one shilling and sixpence"), one leaf, Title, dated 1765, one leaf, Dedication two leaves, Text 1-22 pages as before, and Advertisement one leaf. These distinctions certainly appear to be sufficiently explicit, though they are only so to a limited extent, for there seems to be very little doubt that the poem was in existence—I do not say that it was published—in 1763, or even earlier, under the title of *A Prospect of Society*. A pamphlet of 16 pages so entitled was discovered by Mr. Bertram Dobell, and sold at Sotheby's in March, 1902, for £63. It seems to have consisted of numbered proof sheets containing, in sections of some thirty-six lines each, the greater part of *The Traveller*, set up in reverse order, with the result that lines 1-42 are lines 353-400 of the published edition, and so on throughout. This pamphlet has been reprinted, and the original may possibly be regarded as an early issue of the poem to which reference is made. At any rate it is quite likely that we have not as yet completely solved the riddle into which the whole matter really resolves itself. The accompanying illustration shows the first page of this unique issue, if so it can be called, which up to a short time ago was unknown to all Goldsmith's biographers and editors.

Enough has been said to show that many of Goldsmith's works readily adapt themselves to investigation; and amply repay the trouble involved, though the list might be very considerably extended. The study of first editions, and of the different issues of those editions, though only introductory to more serious work, which is the inevitable outcome of it, is nevertheless essential if we are to obtain a thorough grasp of the purely literary part of the subject. Thus,

it was at one time supposed that the original edition of the celebrated *Vicar of Wakefield* made its appearance at London—certainly the place in which we should expect to find it—in 2 vols., 1766, though there is now no doubt at all that the Salisbury issue of the same date, also in 2 vols., preceded it by several weeks. The fact is that a pirated imitation of the Salisbury edition, also in 2 vols., has the imprint “London, printed in the year 1766”; and Lowndes, as well as other bibliographers, appear to have mistaken it for the original. The circumstances which led to the early editions being placed in proper order are intimately associated with one period of the author’s life, namely, that when he was engaged with Newbery the publisher, and lodged with a Mrs. Fleming at Islington, who, being unable to get her money, offered him the choice of three equally embarrassing proposals—to pay her bill, to marry her, or to go to the Fleet. The manuscript of *The Vicar of Wakefield* was, as all the world knows, taken by Dr. Johnson to Newbery, who is related to have paid down £60 for it there and then; and in this lucky way the author escaped the clutches of his landlady. Newbery’s printer, Collins, carried on business in Salisbury, and as he owned a third share of the copyright, as afterwards narrated, it came about that the first issue of this story, which Carlyle called “the best of modern idyls,” saw the light there and not in London. As the Salisbury edition is preferable to any other, and far more difficult to acquire, I give a reproduction of the title-page of the first volume, so that should the book-hunter happen to meet with the original as he takes his walks abroad, he will recognise it instantly. The book-hunter,

whether abroad or at home, will furthermore take care to examine any copy of the first edition of *The Good-Natured Man* which may be offered to him, noting the date 1768 as a matter of course, and taking especial care to see that the epilogue is not wanting. There is a prologue to this play, and it was written by Dr. Johnson; but there should also be a leaf of epilogue at the end with the catchword “Epic” on the preceding page, though it is rarely to be found, as it was delayed in the printing, and appears in only a few copies of the first edition. He will also take care to examine even more carefully any copy he may be offered of *She Stoops to Conquer*, printed for F. Newbery in St. Paul’s Churchyard in 1773. This play seems to have been produced in a hurry—in small batches at a time—and, as not infrequently happens in such cases, the earliest issues are full of mistakes. Which is the earliest issue of this play I do not pretend to know, but a very early one is paged erroneously thus: 88-9 (for 72-3), 92-3 (for 76-7), 96-7 (for 80-81); while in another issue page 65 is printed 56, and pages



TITLE-PAGE OF “THE VICAR OF WAKEFIELD” (1766)

73-80 are altogether missed. All the early issues alike seem to have been published in blue wrappers, and no copy having a half-title has, so far as I am aware, been discovered as yet. It is, perhaps, needless to say that errors of the flagrant kind alluded to, and indeed any errors, provided they are found to have been speedily corrected, are of the very greatest importance in determining the order in which two or more issues of the same book made their appearance, for when mistakes are corrected, the inference is that the issue in which they occur is the earlier or earliest in the sequence. While in

touch with this particular phase of the subject of first editions and early issues of Goldsmith's works, it may be pointed out that all of them, even the posthumously published *Haunch of Venison*, which did not see the light till 1776, are extremely scarce when in their original covers, of whatever kind these may have been, and uncut, that is to say, not cropped or smoothed by the binder. Rebound and cut down copies of most of them can often be got; but they "are not of the same breed," as an old collector, who had bought his experience long before in a somewhat expensive school, used to say on occasion.

The remarks I have been impelled to make may possibly conjure up a vision of some ardent book-man wholly given up to questions of minutiae and spending, or it may be wasting, his time in futile comparisons and a soulless trifling with details. That there are persons who so amuse themselves cannot be doubted; but, as a rule, their contributions to the stock of information about books, which is gradually being accumulated, are by no means numerous. To enter of set purpose

on such an interminable quest might be likened to the proverbial search for the needle in a cart-load of hay—the result, if any, being altogether disproportionate to the labour involved. Discoveries are continually being made, but they are almost always the result of a search which extends far beyond the boundaries of the books themselves. One illustration of the truth of this will suffice. It arises from the circumstances surrounding the publication of *The Vicar of Wakefield*, which, as stated, was published first of all at Salisbury and not at London, as was at one time supposed to have been the case. The books of Collins, the Salisbury printer, were found to be in existence, and on being examined it transpired that so far back as October 28th, 1762, he had bought from "Dr. Goldsmith, the author," a third share in *The Vicar of Wakefield* for £21. Mr. Austin Dobson

explains the circumstances surrounding this transaction in his preface to the facsimile of the first edition, which he published in 1885; and from what we read there it would seem that this "best of modern idyls" fell flat at Salisbury, where Collins first attempted to get his £21 back, and so very flat in London that presently he was glad to sacrifice for £5 5s. the third share he had acquired, and to wash his hands of the novel for good and all.

There was not so much romance attendant upon the early progress of *The Vicar of Wakefield* as is commonly supposed. Its actual publication was prosaic in the extreme, and everyone connected with its production must have been dissatisfied, if not disappointed; in fact, the only person who seems to have made anything at all out of the transaction was the author, whose position, according to the traditions of the time and later—how much later it is perhaps not necessary to enquire—should have been altogether past hope.

Investigations into the early history of books and the circumstances attending their publication will be seen, from

what has been said, to be something more than a cut-and-dry catalogue of trifling differences made for the sake of charming away a few hours, which would otherwise hang heavily on our hands. (They go to the root of the matter, and not infrequently disclose, as in a glass, the solution of all kinds of debatable points, at the same time raising others not hitherto suspected!

Classics are alone worth thus approaching ; and there is no classic which is incapable of yielding at least something to the common stock of knowledge when it is approached in a true spirit of enquiry. Whether old or modern, such books often contain within themselves, hidden away it may be, but still there, much that is really interesting from a literary, historical, or biographical standpoint, leaving out of the summary altogether those bibliographical details which, though mainly of a general interest, are also

FIRST PAGE OF "A PROSPECT OF SOCIETY" (1764)

## B Bu

extremely important in themselves for the reason I have stated. I suppose that no modern author whose works rank among the classics can compare with Tennyson for the multitude of the alterations which appeared in different editions of his many books. Lord Tennyson's practice of re-writing his poems, and often of suppressing entire passages, very seriously affected, even in his life-time, the well-known rule that of two or more editions of any given work the first is to be preferred. In his case the rule was broken in upon by so many exceptions that a subsidiary one had to be formulated to meet the very special circumstances; and in judging the importance, from a collector's point of view, of any work written by the late Poet Laureate, we have to ask ourselves not so much whether it belongs to a first or later edition, as whether it contains anything which was afterwards altered or suppressed, or any variation from an edition previously published.

*The Princess* of 1847, for example, differs greatly from the third edition of the same poem published in 1850; while even *In Memoriam*, that tribute which stands like some great mausoleum over the ashes of the dead, seemingly indestructible and unchangeable, is not altogether so stable as it at one time seemed, for the fourth edition of 1851 contains a new stanza (LVIII.), and searchers after unconsidered trifles have, moreover, lately pointed out that there are really two issues at least of the first edition of 1850, the earliest

having two palpable misprints—one on page 2, "And gazing on the (misprint for thee) sullen tree," and the other on page 198, "To make old baseness (misprint for bareness) picturesque." Considerations of this kind are, of course, quite distinct from another important phase of book-collecting in which attention is confined for the time being to exceptionally scarce works, usually pamphlets which the author had printed in very small numbers for his own private purposes. In the case of Tennyson these are frequently "Trial Books"—proofs they may be called from one point of view, in which he could more conveniently make the alterations or additions he considered essential in order to bring the work to the highest state of perfection of which he was capable. Swinburne was another author who printed a few copies of some of his poems, though these would not appear to have been "Trial Books," but finished productions struck off, no doubt, for personal friends. Some of these, as for example

TITLE-PAGE OF SWINBURNE'S "CLEOPATRA" (1866)

LONDON:  
JOHN CAMDEN HOTTEN, PICCADILLY.  
1866.

*The Question*, of which twenty-five copies were printed in 1887, and *Cleopatra*, which saw the light in 1866, are so very rarely met with that they may be said to hardly exist except in the knowledge of the very few collectors who have had exceptional opportunities for acquiring them. Though some of these scarce pieces by Swinburne were sold by auction at Sotheby's not long ago, the important subject of limited issues may more conveniently be accorded a separate article, in which its many ramifications can be considered at length.









## English Costume Part XI. By Dion Clayton Calthrop

**Edward the Third**    Reigned Fifty Years: 1327-1377.    Born 1312.  
**Married, 1328,** Philippa of Hainault

### THE MEN.

KINGS were kings in those days. They managed England as a nobleman managed his estates.

Edward the First, during the year 1299, changed his abode on an average of three times a fortnight, visiting in one year seventy-five towns and castles.

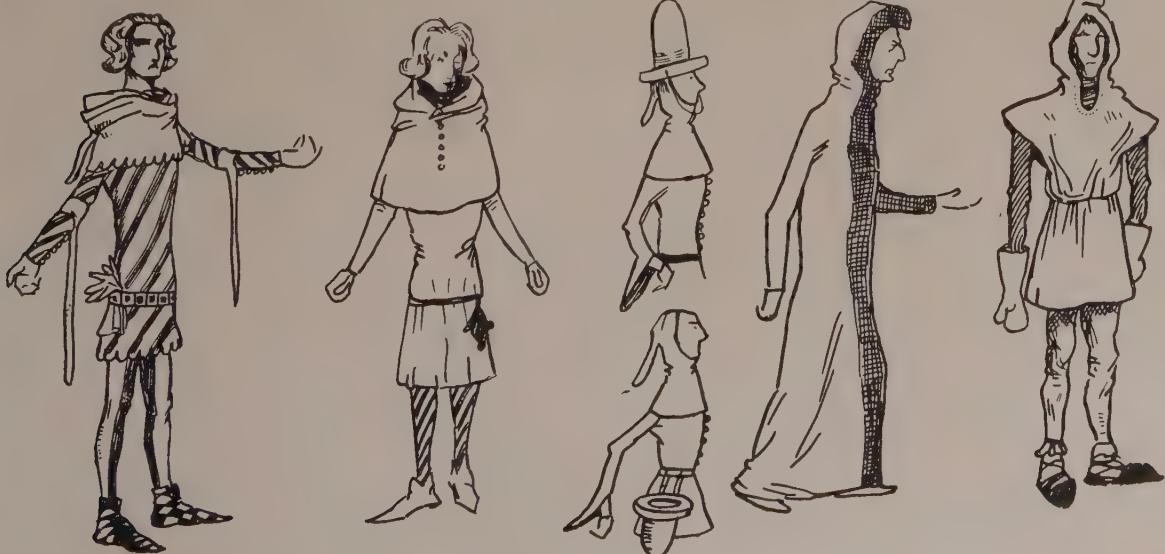
Edward the Second increased his travelling retinue until, in the fourth year of the reign of Edward the Third, the crowd who accompanied the King had grown to such proportions that he was forced to introduce a law forbidding knights and soldiers to bring their wives and families with them.

Edward the Third, with his gay company, would not be stopped as he rode out of one of the gates of London to pay toll of a penny a cart and a farthing a horse, nor would any of his train.

This toll, which included threepence a week on gravel and sand carts going in or out of the city, was raised to help pay for street repairs—the streets and roads of that time being in a continual state of slush, mud, and pits of water.

Let us imagine Edward the Third and his retinue passing over Wakefield Bridge before he reduced his enormous company.

The two priests, William Kaye and William Bull, stand waiting for the King outside the new St. Mary's Chapel. First come the guard of four-and-twenty archers in the King's livery; then a marshal and his servants—the other King's marshal has ridden by some twenty-four hours ago; then comes the chancellor and his clerks, and with them a good horse carrying the Rolls (this was stopped in the fourth year of Edward's reign); then we see the



chamberlain, who will see that the King's rooms are decent and in order, furnished with benches and carpets; next comes the wardrobe master who keeps the King's accounts, and riding beside the King the first personal officer of the kingdom, the seneschal; after that a gay company of knights and their ladies, merchants, monks dressed as ordinary laymen for travelling, soldiers of fortune, women, beggars, minstrels, a motley gang of brightly clothed people, splashed with mud and dust of the cavalcade.

Remembering the conditions of the day, the rough travelling, the estates far apart, the dirty inns, one must not imagine this company spick and span.

The ladies are riding astride, the gentlemen are in civil garments, or half armour.

Let us suppose that it is summer, and but an hour or so after a heavy shower; the heat is oppressive, the men have slung their hats at their belts, and have pushed their hoods from their heads; their heavy cloaks, which they donned hastily against the rain, are off now and hanging across their saddles.

These cloaks vary considerably in shape; here we may see a circular cloak, split down the right side from the neck—it buttons on the shoulder; here is another circular cloak, jagged at the edge—this buttons at the neck. One man is riding in a cloak, parti-coloured, which is more like a gown, as it has a hood attached to it, and reaches down to his feet.

Nearly every man is alike in one respect, clean shaven, with long hair to his neck, curled at the ears and on the forehead.

Most men wear the cotehardie, the well-fitting garment buttoned down the front and ending over the hips. There is every variety of cotehardie—the long coming nearly to the knees, the short, half-way up the thigh. Some are buttoned all the way down the front, and others only with two or three buttons at the neck.

Round the hips of every man is a leather belt, from which hangs a pouch or purse. Some of these purses are beautiful in arabesque stitching; some have silver and enamel clasps, some are plain black cloth, or natural coloured leather; nearly all, however, are black.

The hoods over the men's heads vary in a number

of ways. Some are very full in the cape and are jagged at the end; some are close about the neck and are plain; some have long liripipes falling from the peak of the hood; and others have a liripe of medium length.

There are two or three kinds of hat worn, and felt and fur caps of the usual shape, round, with a rolled up brim and a little peak on the top. Some of the hats are tall crowned, round hats, with a close, thick brim. These have strings through the brim so that the hat may be strung on to the belt when it is not in use. Other hats are of the long peaked shape, and now and again one may see a feather stuck into them. A third variety shows the brim of a high crowned hat castellated.

Among the knights you will notice the general tendency to parti-coloured clothes, not only divided completely into halves of two colours, but striped diagonally, vertically, and horizontally, so giving a very diverse appearance to the mass of colour.

Here and there a man is riding in his silk surcoat, which is embroidered with his coat of arms, or powdered with his badge; here are cloth, velvet, silk, and woollen stuff all of fine dyes; and here is some fine silk cotehardie with patterns upon it gilt in gold leaf, and there is a magnificent piece of stuff rich in design from the looms of Palermo.

Among the merchants we shall see more sober colours and quieter cut of clothes. The archers in front are in leather tunics. And these quiet colours in front, and the respectable merchants behind, enclose the brilliant blaze of colour round the King.

Behind all come the peasants, minstrels, mummers, and wandering troupes of acrobats. Here is a bear ward in worn leather cloak and hood, his legs strapped at the ankle, his shoes tied on with thongs; here is a woman in a hood open at the neck and short at the back—she wears a smocked apron; here is a beggar with a hood of black stuff over his head, a hood with two peaks one on either side of his head; and, again, here is a minstrel with a patched



## English Costume

round cloak, and a mummer with a two-peaked hood, the peaks stuffed out stiff, with bells jangling on the points of them.

Again, among this last group we must notice the old-fashioned loose tunic, the coif over the head, tied under the chin, wooden-soled shoes and pouch gloves.

There are some Norfolk merchants and some merchants

from Flanders among the crowd, and they talk as best they can in a sort of French-Latin-English jargon among themselves. They speak of England as the great wool-producing country, the tax on which produced thirty thousand pounds in one year. They talk of the tax, its uses and abuses; how Norfolk was proved the richest county in wool by the tax of 1341.

The people of England little thought to hear artillery used in a field of battle so soon as 1346, when on the 26th of August it was used for the first time; nor did they realise the horrors that were to come in 1349, when the Great Plague was to sweep over England and kill half the population.

There is one man in this crowd who has been marked by everybody; he is a courtier dressed in the height of fashion. His cotehardie fits him well; the sleeves are tight from elbow to wrist, as are the sleeves of most of his fellows. Some, however, still wear the hanging sleeve, and show an under sleeve; and his sleeve is buttoned from wrist to elbow. He wears the newest fashion upon his arm—the tippet, a piece of silk which is made like a detachable cuff, with a long streamer hanging from it. His cotehardie is of medium length, jagged at the bottom, and it is of the finest Sicilian silk, figured with a fine pattern. Round his hips he wears a jewelled belt.



His hood is parti-coloured and jagged at the edge and round his face, and his liripipe is very long. His tights are parti-coloured, and his shoes, buttoned up the front, are long toed, and are made of red and white chequered leather.

By him rides a knight, also in the height of fashion, but less noticeable. He has his cotehardie split up

in front and turned back; he has not any buttons on his sleeves, and his belt about his waist holds a large square pouch; his shoes are a little above his ankle, and are buckled over the instep. His hair is shorter than is usual, and it is not curled.

As we observe these knights, a party of armed knights come riding down the road towards the cavalcade. They have come to greet the King.

These men have ridden through the rain, and now, as they come closer, one can see that their armour is already red with rust.

So the picture should remain on your minds as I have imagined it for you: the knights in armour and surcoats covered with their heraldic device; the archers, the gay crowd of knights in parti-coloured clothes; the King in his cotehardie of plain black velvet and his black beaver hat, just as he looked after Calais in later years; the merchants, the servants in parti-coloured liveries of their masters' colours; the tattered crowd behind; and, with the aid of the drawings, you should be able to visualise the picture. Meanwhile, Edward will arrive at his destination, and to soothe him before sleep he will read out of the book of romances illuminated by Isabella, the nun of Aumbresbury, for which he had paid £66 13s. 4d., which sum was heavy for those days, when £6 would buy twenty-four swans—£66 13s. 4d. = about £800 of our money to-day.





THE JANSSEN PORTRAIT OF SHAKESPEARE, SHOWING ITS ACTUAL CONDITION  
SPECIAL PERMISSION OF THE LADY GUENDOLEN RAMSDEN, FROM A STRICTLY COPYRIGHTED PHOTOGRAPH

REPRODUCED BY

# Pictures

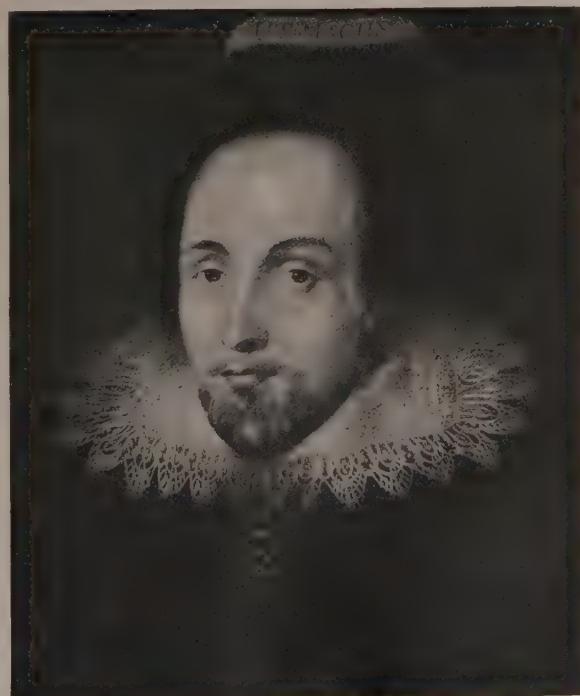
## The Janssen, or Somerset, Portrait of Shakespeare By M. H. Spielmann, F.S.A.

It will come as a surprise to every Shakespeare lover who fancies himself well acquainted with the chief portraits of the poet, to learn that the famous "Janssen" picture is here set before him for the first time. This, the most beautiful of the portraits, is the least known—practically unknown to the general public and to the student: in fact, to all, except to the comparatively small circle who have been permitted to see the original. I may go further and say that it is unknown whether as a picture or in the form of an engraving, for it has never been publicly exhibited, and no single engraving that has been made of it—scarcely even Earlom's beautiful little mezzotint—gives a true impression of this really exquisite and elegant head. It is, therefore, with the greater satisfaction that I set it forth here through the kindness and courtesy of the Lady Guendolen Ramsden, from a photograph which is to be regarded as strictly copyright, and which must not be reproduced, I must add, under pain of legal process.

Of its priority as a

work of art there can be no doubt, for it takes precedence, in point of view of quality, over the Ely Palace portrait and the Chandos portrait. Whether it really represents Shakespeare, and whether it is by Janssen, are other questions to which it will be sought to give answers in the course of the present article.

This portrait, it must be remembered, has passed through various hands since it first came to light after the year 1761, and has been known, or alluded to, from time to time by the names of its successive owners—actual or reputed. For the sake of better identification, therefore, I mention its changing titles in order: the Janssen (usually and not quite correctly spelled "Jansen"), the "Prince Rupert," the "Jennens," the "Hamilton," the "Somerset," and the "Bulstrode"; and now, by rights, it should be called the "Ramsden." But the name of "Janssen" will probably stick to it, and by that it will here be called. The chief copies of it have been known as



*The first and best engraving after the portrait by Janssen. Engraved in mezzotint by Richard Earlom as Frontispiece to "King Lear," edited by Charles Jennens, and printed by W. & J. Richardson, 1770. Besides age and date, the "Ut Magus" scroll appears above the head.*

the "Croker," the "Staunton," and the "Buckston" or "Duke of Kingston."

Boaden, the Shakespearian commentator,\* and Wivell,† artist and specialist in Shakespeare portraits, alone among the numerous writers on the subject of the portraits of Shakespeare, had the advantage of examining the Janssen picture, at the time it was in the possession of the Duke of Somerset. It was necessary for my present study that I should examine it too, for, as has been implied, it has been shown in none of the exhibitions of Shakespeare portraits during the last half-century. At the great Exhibition of National Portraits in 1866 it did not figure among the five portraits of Shakespeare that were lent. At the Tercentenary Exhibition of thirty-three portraits in 1864, it was not seen, nor in the British Portrait Gallery at the Art Treasures Exhibition at Manchester in 1857, where only the Chandos portrait appeared. Neither was it among the seven painted portraits at the Albert Hall "Shaksperean Show" of 1884, nor in the Tudor Exhibition at the New Gallery in 1890, when eleven portraits were on view. Nor has it ever been lent to the Shakespeare memorial at Stratford-on-Avon, where most "Shakespeare" likenesses having any pretension to interest have at one time or another been exhibited. I therefore gladly seized on the opportunity offered me by the Lady Guendolen Ramsden of studying it at my leisure in the staircase hall at Bulstrode, Gerrard's Cross.

The picture had been removed from its rather dark position under the overhanging gallery, and placed upon an easel for easy inspection. It measures  $22\frac{1}{4}$  in. by  $17\frac{1}{4}$  in. It is on panel, very roughly hewn at the back and held together there by three strengthening uprights—not a recent addition—and strips of canvas glued against the two cracks. On these two cracks Wivell had commented; the rather superficial Boaden had noticed only one. A red seal on the back—the well-known coat of arms and motto "Thorough"—testified to the former ownership of the Duke of Hamilton, and at the top and bottom, where the panel is inserted in its frame, is attached coarse muslin stuffed with cotton-wool. The frame, though an old one, is not the original.

The painting of the head looks quite pure and free from any meddling at any time, except over the right eyebrow (the right as the spectator looks at it) where a damage about two inches long has been repaired. The collar and dress have a few touches solely in the nature of repairs, especially on the right

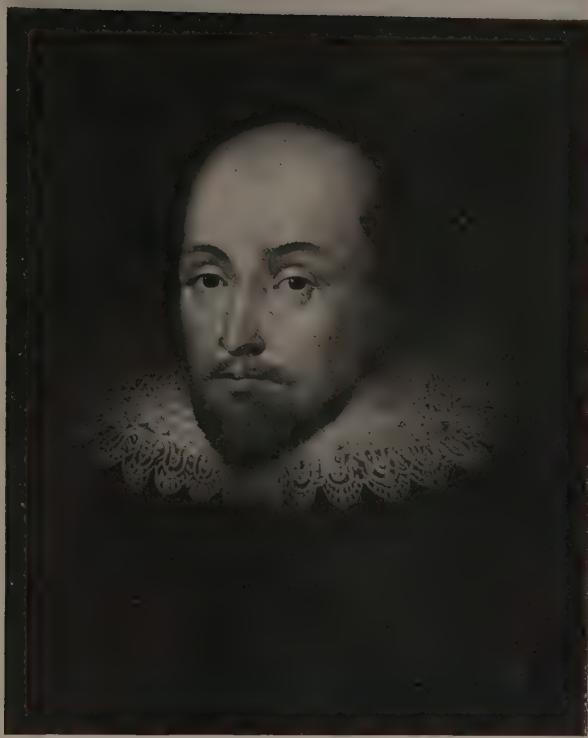
breast, while there is a chip in the varnish on the right shoulder. There is a serious vertical crack from the top of the head just escaping the inner corner of the right eye, but crossing the eye itself, as far as the beard, and a second crack extends from within a short distance of the top of the picture to the bottom, past the right ear. With these exceptions the picture is in perfect condition; fresh, bright, clear, luminous in colour, even in the greatest darks; pearly and transparent in the flesh. The face is beautifully drawn, and very carefully and smoothly painted, no touches being visible except in the beard, to a less extent in the moustache, and still less in the eyebrows. It shows an ivory quality of flesh, high in complexion with red cheeks, the tender crimson-lake of which extends from the cheek-bones until, with greater strength and richness, it melts softly into the beard. The ruby lips are drawn with great care; the small almond-shaped eyes are dark—a cool and rather impenetrable muddy brown—and, as it were, gently piercing as they look placidly over the spectator's right shoulder. The eyebrows, of no definite colour, are rather shadows than hairy texture, like cast-shadows under the supra-orbital ridges. The nose is extremely delicate, very slightly aquiline and severe; the nostril sensitive, with the dark hole lower down in it than is shown in Earlam's mezzotint and its various copies. The hair, presumably dark brown, that springs from the high bald forehead and the temples, has softened into the heavy and mysterious background, and is practically invisible. It seems to have been retouched at about the time of the repairs already mentioned. The moustache is fair, with some indication of separate hairs; in the beard, also fair with touches of auburn, the lighter and darker hairs are clearly shown—somewhat too clearly indeed for the rest of the picture—and in both moustache and beard are straighter than is shown in the engravings of Earlam and the rest.

The wired collar of *point coupé* is white on a pinky-cream ground, and reminds us of the witty description of the prevailing fashion by Pierre de l'Estoile, the journalist of Henri III. of France—it makes the wearer look as if his head were the head of St. John the Baptist served up on an embroidered charger. This lace collar, stiffened with wire, and with what Philip Stubbes, the anathematising, indignant, and scandalised author of *Anatomie of Abuses* (1583), called "the dévil's liquor; I mean starche," closely resembles that in the co-temporary portrait (c. 1610) of Henry Frederick Prince of Wales, which Sir George Dashwood contributed to the Oxford Loan Collection in 1904. The same is found in Vandyck's portrait of the Marchesa Durazzo that was in the Kann

\* *An Inquiry into the Authenticity of various Pictures and Prints of Shakespeare, etc.*, by James Boaden, 1824.

† *An Inquiry into the History, Authenticity, and Characteristics of the Shakespeare Portraits, etc.*, by Abraham Wivell, 1827.

## The Janssen Portrait of Shakespeare



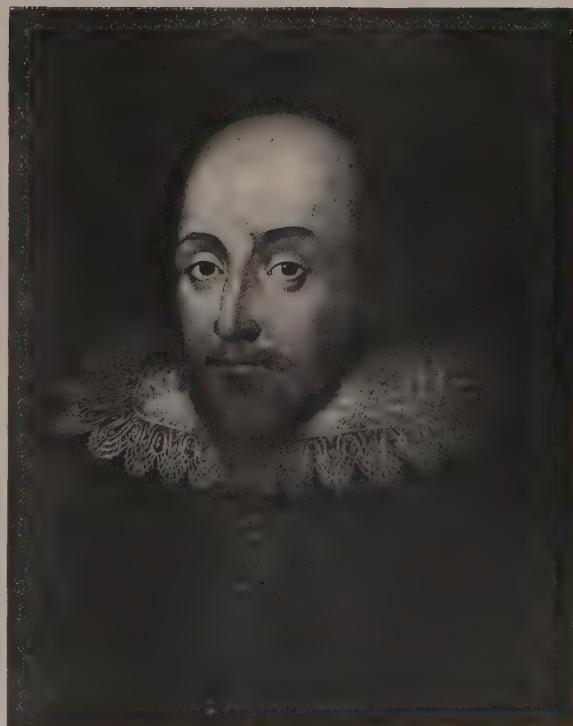
Engraved in mezzotint by Charles Turner, "from the original picture by Cornelis Jansen" (1824). \* The "Ut Magus" is removed from the background and included in the upper margin. The eyes, as in nearly all the engravings, look at the spectator instead of over his right shoulder. Used also as Frontispiece to Bohn's Edition of Shakespeare, 1854.

Collection, and in scores of other portraits of nobles and gentle folk, male and female, down to that time; and it has not unnaturally been asked—would Shakespeare the actor, the member of a despised profession, have dressed like the Court people, on whom the divines were pouring out denunciation for their wild absurdities and ruinous extravagance in dress, which repeated sumptuary laws could not suppress or even check? As to the collar,\* the reply is that it was not confined to the noble class—that we see it, for example, in Janssen's portrait of Milton at ten years of age, painted in 1618; and players, we are told, at that time "were censured for being splendidly dressed in silks and satins." But that surely referred to their costumes on the stage, and is no real answer to Croker's well-justified doubt "whether Shakespeare was a person of sufficient worldly importance to have his portrait painted in the style of the picture?" It is little more likely, some hold, that Shakespeare would have worn the dress represented in this portrait

than he would have taken his place in the royal circle; we need but to glance at the portraits of Burbage and Ben Jonson to see how Shakespeare's distinguished friends of his own class were habited for their portraits. On the other hand, we are reminded by an account-book in Belvoir Castle, printed in this Magazine a few months ago, that Shakespeare was considered a more important personage, socially, than Burbage. The entry, I would remind the reader, runs thus: "1613. Item, 31 Martii, to Mr. Shakspeare in gold about my Lorde's impreso, xlvijs; to Richard Burbage for paynting and making yt, in gold xlvijs—iij li vijs." There was thus no "Mr." for Burbage.

The doublet is of "figured silk" as has been noted by previous writers on this subject in spite of faithless engravers such as Charles Turner.\* Beyond the jewelly buttons and the sparkle here and there of light that apparently indicate gold braid or embroidery down the front band, on the shoulder "wings," and down the sleeves, there seems to be no suggestion

\* Boaden, alluding to the mezzotint which he had commissioned Charles Turner to make of the picture, says: "Mr. Turner thought, in examining the liberties taken by Mr. Earlam" [which is unjust to Earlam], "that he had, however, judged wisely, in not copying the *figured* satin of the dress. In the picture, the charm of colour blended the pattern and the ground into one rich mass," etc.



Engraved in mezzotint by Robert Cooper, after the mezzotint by R. Earlam, as Frontispiece to the one-volume edition (Harvey's) of "The Works of Shakespeare," for the Proprietors of "The London Stage," 1825. Age, date, and "Ut Magus" are retained.

\* Rowland, in *Knaves of Hearts* (1611), says:—  
"Let us have standing collars in the fashion  
(All are become a stiff-necked generation)."

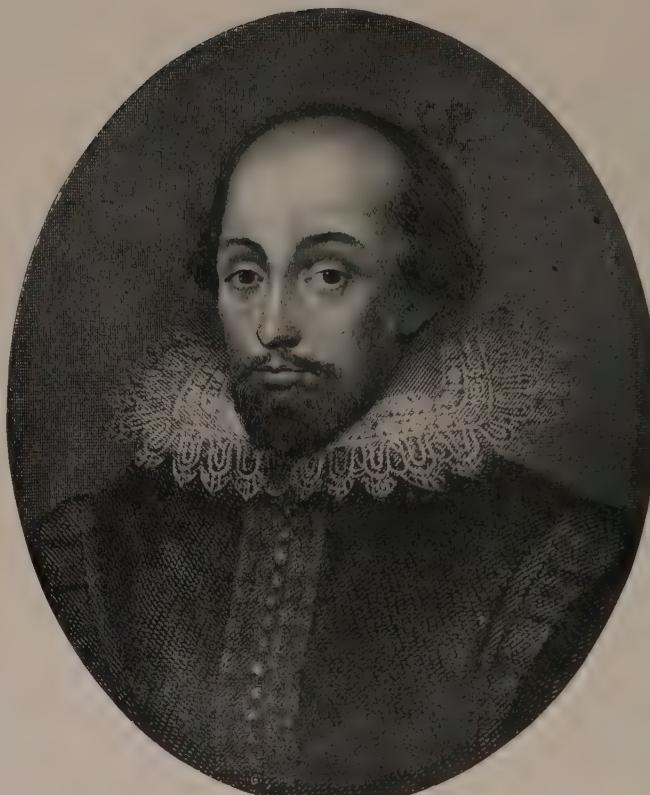
at all of gorgeous stuff, but of a graceful pattern woven in, showing as a light tone on a darker, but without a trace of colour. The indications of gold embroidery are gem-like in touch, and not monstrously painted as in certain reproductions of the painting.

The picture—which, by the way, shows no oval or rounded corners such as appear in two important copies of it—presents to us a very delicately and beautifully modelled head of the utmost sweetness and kindness of expression, and of refinement almost effeminate: one would say the presentment of a gentleman, perhaps a noble, born and bred. It is very skilfully and tenderly painted; the light is finely concentrated on the head, and on the collar in such fashion as to give tone and value to the flesh; and the handling is so delicate that the modelling of the flesh forms is rather suggested, ethereally, than obviously done.

The inscription on the picture is important; unfortunately, it is rather faint in the photograph. In the upper left-hand corner, just above the level of the head, appears—

Æ' 46  
1610

My eye was instantly attracted by the 6 in the 46, and I asked my companion to read it, which she instantly did, giving it as "40," and when I asked her to look again, added, "or 46—there's a tail to the nought which looks as if it had been added." That was exactly what I myself had thought, for the "tail" of the 6 does not spring naturally from the side of the 0, as in the 6 of the date, but impinges on the dome of it towards the middle. If, then, this tail is really an early addition, the age as originally given is 40. If it be so, all claim of the picture to be a portrait of Shakespeare would be, *ipso facto*, swept away, unless the inscription is discredited as a whole.



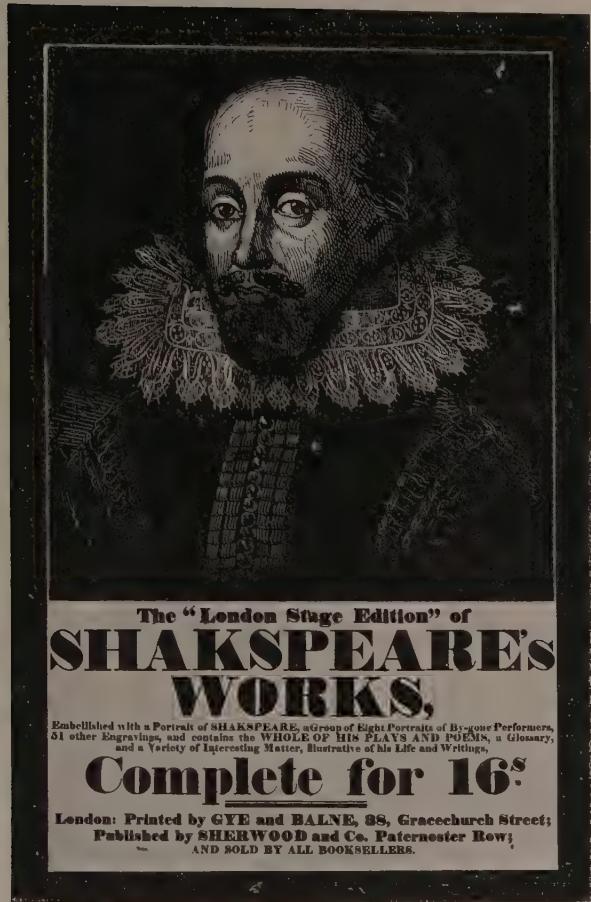
*Engraved in line by J. Pass, after the mezzotint by Robert Cooper, for the "Encyclopædia Londinensis," 1827.*

genealogy-mongers, to put it mildly, savour unduly of hypothesis. Let us see.

Boaden's entire "conviction" that we have here the likeness of the poet was based, *suo more*, on the merest guess-work. Why should it not, he asks, have been painted for Shakespeare's patron, Henry Wriothesley, third Earl of Southampton, seeing that the Earl had had family portraits—those of his wife and daughter—painted by Janssen? Hypnotising himself with this random question, he calmly assumed that the picture was so produced and is from Janssen's brush; and, emboldened by his own credulity, he goes on to declare "every reasonable presumption assures us it was painted for Southampton." On this double assumption he surmised that when the Earl's personal property was divided between the Dukes of Portland\* and Beaufort, one of them may have presented the Shakespeare [for no specified reason] to Charles Jennens of Gopsall (or Gopsal), nicknamed "Solyman the Magnificent," the vain and eccentric editor of the worthless 1770 edition of *King*

\* On this point Mr. Richard W. Goulding, Librarian to the Duke of Portland, communicates to me that "it is not in the least likely that the picture ever belonged to the Southamptons. We possess a list of their pictures at Titchfield House in 1731, and there is no mention of a portrait of Shakespeare."

## The Janssen Portrait of Shakespeare



From the poster, 20 in. by 18 in. (portrait only), boldly engraved, with free use of the white line, to advertise the "London Stage Edition" of the "Works of Shakespeare," 1825. Based on Robert Cooper's mezzotint.

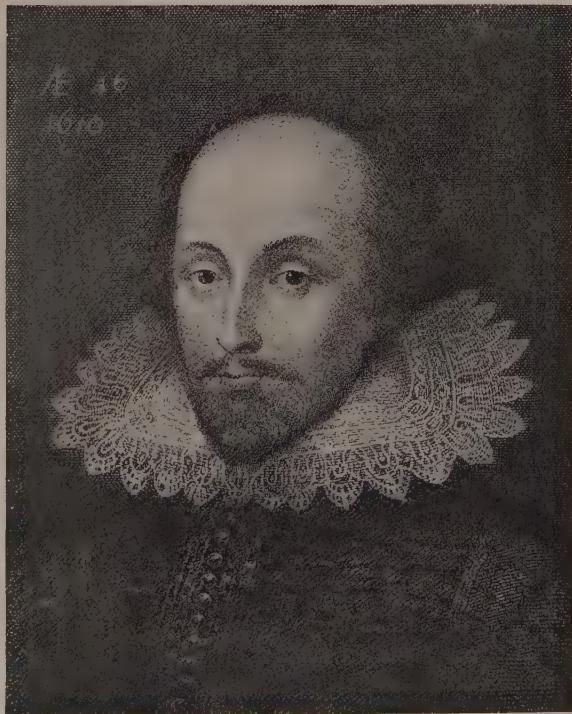
*Lear* that was so virulently and mercilessly attacked and ridiculed by George Steevens and others, and which was prefaced by Earlam's mezzotint of the picture.

Only from this point is Boaden on safe ground, because 1770 is the year in which we first meet with the painting. (At the same time, it must be pointed out that nearly sixty years before the copy of it was in the possession of the Duke of Kingston.) As that splendid residence, Gopsall, was not yet built, or at least completed, Jennens must have kept it at his London house in Great Ormond Street, Red Lion Square, Holborn; but he must have acquired it after the year 1761, because it does not figure in the catalogue of his pictures printed under that date in *London and its Environs*. Nor, it may be added, does it appear in *The English Connoisseur*\* of 1766, wherein Jennens's collection is also dealt with—and surely a treasure so

important and valued as a life-portrait of Shakespeare would not have been passed over in silence by the cataloguer had it been there. The niece of Jennens married Penn Asheton Curzon, to whom the Leicestershire property of Gopsall descended on the death of the owner in 1773. About the year 1809 the portrait was bought by Samuel Woodburn, a leading picture dealer of that day, for the Duke of Hamilton, who had already presented it to the eleventh Duke of Somerset when Boaden discovered it in that nobleman's possession. When Wivell saw it, a couple of years later, it was at the Duchess of Somerset's town house. It was Woodburn who had it engraved, fancifully enough, by Dunkarton in 1811, and published it in *Portraits of Characters Illustrious in British History* (1810-1815).

Bohn\* adopts Boaden's pedigree in the main, but fills in a missing link. He says it came to Assheton Curzon's successor, Lord Howe, and that perhaps, at the sale of the Baroness Howe's effects, it passed into the possession of the Duke of Somerset, on whose walls it was seen in 1825 by Dr. Charles Symmons, who two years later became one of Shakespeare's

\* *The Biography and Bibliography of Shakespeare* (Miscellanies of the Philobiblion Society), by H. G. Bohn, 1864.



Engraved in stipple and line by T. Wright, after the mezzotint by Earlam, for Wivell's "Inquiry," etc., 1827. Age and date are included, but "Ut Magus," at first engraved on the plate, stopped out.

\* *The English Connoisseur*, compiled by Thomas Martyn, F.R.S., F.L.S. [Cambridge Professor of Botany]. Over against Gray's Inn Gate, 1766.

biographers. This pedigree (except that it carries the ownership no further) is, like that of Boaden, typically untrustworthy.

Wivell, a more judicially-minded man as a rule than either Boaden or Bohn, although less educated, tripped badly in adopting the statement made to him by Samuel Woodburn, who, at Wivell's request, committed it to writing (with characteristic picturesqueness of punctuation), as follows:—

“The portrait of Shakespeare, now in the possession of the Duke of Somerset, was formerly belonging to Prince Rupert, he left it, with the rest of his collection, to his natural daughter Ruperta,\* who married Emmanuel Scroopes Howes, Esq. The descendants of whom, sold the whole of his pictures to Mr. Spackman, a picture dealer, from whom my father purchased it and some others, he kept it probably two years in his possession, and sold it to the late Duke of Hamilton, who gave it, with his other pictures in town, to his daughter, the present Duchess of Somerset.”

There is, however, not a shred of evidence to connect the names of either Prince Rupert or his son-in-law, Emanuel Scroope Howe, with the Janssen portrait, and inasmuch as the account entirely ignores Charles Jennens and his possession and publication of it, the statement of Woodburn, as to the earlier part of it, can safely be set aside. It is, of course, possible, though scarcely likely, that the portrait the elder Woodburn bought was one of the copies in existence, and he may have assumed it to be identical with that in the Duke of Somerset's possession. But it is more probable that as he had published Dunkarton's wholly misleading mezzotint from the Janssen in 1811, he had some very practical ulterior motive in obfuscating the issue. There is also the possibility—unlikely enough—that in spite of the wealthy Jennens's assertion, the picture was never actually in his possession at all; for when challenged by George Steevens in the *Critical Review* as to the authenticity of it, he evaded the production of the portrait. On that point I shall have something to say later. It appears, however, that although he published his reply in a pamphlet entitled *Vindication of King Lear*, he was, or professed to be, deeply offended; “he disdained the attack as coarse and ungentlemanly,”

\* Ruperta was daughter to Prince Rupert (whom Janssen painted) by his mistress, Margaret Hughes (variously known as Madam Hughes, Hughes, and Hewse), to whom, says Granger, in commenting on the print from her portrait by Lely, Captain Alexander Radcliffe pointed in “The Ramble: an anti-heroick Poem” (1682):—

“Should I be hang'd, I could not chuse  
But laugh at wh-rs that drop from stews,  
Seeing that Mistress Margaret —  
So fine is.”

while rather inconsequently pleading that as to the portrait's authenticity his adversaries had dropped the controversy.

The early pedigree of the portrait, then, is and seemingly will remain, lost in obscurity; but from the moment that the picture entered the possession of the ninth Duke of Hamilton its history is clear enough. By the Duke it was left, at his death on the 16th February, 1819—along with Marylebone House and all its contents—to his daughter, wife of the eleventh Duke of Somerset (grandfather of the present owner, Lady Guendolen Ramsden), along with a few others. In a letter, still extant, the Duchess of Somerset wrote to her husband to the effect that the pictures were left to him by her father, and requesting him to send a letter to her brother, the young Duke of Hamilton, offering to give them to him. This he did, but the graceful offer was declined, and the picture descended in 1855 to the twelfth Duke of Somerset, who died in 1885, and who was wont to say that it was the best picture of Shakespeare in existence. And so, with Bulstrode and all its contents, the portrait came to his daughter, Lady Guendolen Ramsden.\*

That Charles Jennens was “firmly convinced of the authenticity” of his picture may be true; it appears that he was equally convinced of its authorship, for on Earlam's delicate plate he had Janssen's name engraved as the painter. But his claim was not allowed to go unchallenged. In the *Critical Review* for December, 1770, a notice appeared which was written, according to Boaden, by that caustic Shakespearian critic and editor, George Steevens:—

“*King Lear*, 8vo, price 3s.—A mezzotinto of the author, by the ingenious Mr. Earlam (whose industry and abilities do honour to the rising arts of Great Britain), is placed at the head of it. We should have been glad indeed to have some better proofs concerning the authenticity of the original, than a bare assertion that it was painted by Cornelis Jansen, and is to be found in a private collection, which we are not easily inclined to treat with much respect, especially as we hear it is filled with the performances of one of the most contemptible daubers of the age.”

And in the month following:—“Concerning this print we will have no controversy; but we still adhere to our former opinion, that the soul of the mezzotinto is not the soul of Shakespeare. It has been the fate of Shakespeare to have many mistakes committed both about his soul and body: Pope exhibited him under the form of James the First.” [The story

\* The Duke of Portland informs me that the “Janssen” Shakespeare was not at Bulstrode during the time that that house belonged to the Portland family. This is just what was to be expected.

## *The Janssen Portrait of Shakespeare*

appears in Malone's *Some Account of the Life, etc., of William Shakespeare* (1790), in a note by George Steevens, citing William Oldys, the Shakespearian commentator: "Evidently a juvenile portrait of King James I." But it is not quite true.]

The spirited reply by Jennens I have already mentioned and quoted from. He goes on to say:—"We are very glad they" [the reviewers] "have so much sense and modesty left, as to find out what impudence and absurdity they have been guilty of, in calling in question a picture they have never seen, etc. . . . They say . . . 'that the soul



Engraved in mezzotint by R. Dunkarton. Published by S. Woodburn in "Characters Illustrious in British History," 1811. Age and date retained, "Ut Magus" discarded; the engraver has probably seen the original picture.

of the mezzotinto is not the soul of Shakspeare." Who said it was? The soul of a picture cannot be the soul of a man; but a picture may be *like* a man's soul, etc." In closing the controversy the *Review* takes leave of Jennens—"Vale, Jenuine noster! literatorum omnium minime princeps!"—while Boaden laments that the petulancy and insolence of the attack should have caused Mr. Jennens to suppress such evidence as he might have brought forward. In any case, Jennens vouchsafed no word as to the provenance of his challenged portrait, for the reason I shall proceed to suggest.

(To be continued.)



Engraved by Robert Cooper in stipple and line on steel for John Bumpus's edition of Shakespeare, published 1825. It is based on the Dunkarton print. According to Wivell, "the engraver has apparently endeavoured to avoid making it like the original print in any one particular."



# WESLEYAN MANUSCRIPTS and Autographs -

By George Benson

## Wesley Souvenirs

THE followers of John Wesley, and of his brother Charles, have grown into a religious community which is perhaps larger than any other branch of the Nonconformist Church. It is natural, therefore, that any document or souvenir of either John or Charles should be eagerly treasured. That this is so is shown by the prices brought by any object touching nearly the personality of the Wesleys, and we read of the letters of John Wesley being now worth a total of £10,000, and an early copy of Wesley's Hymns, published in America, fetching £100.

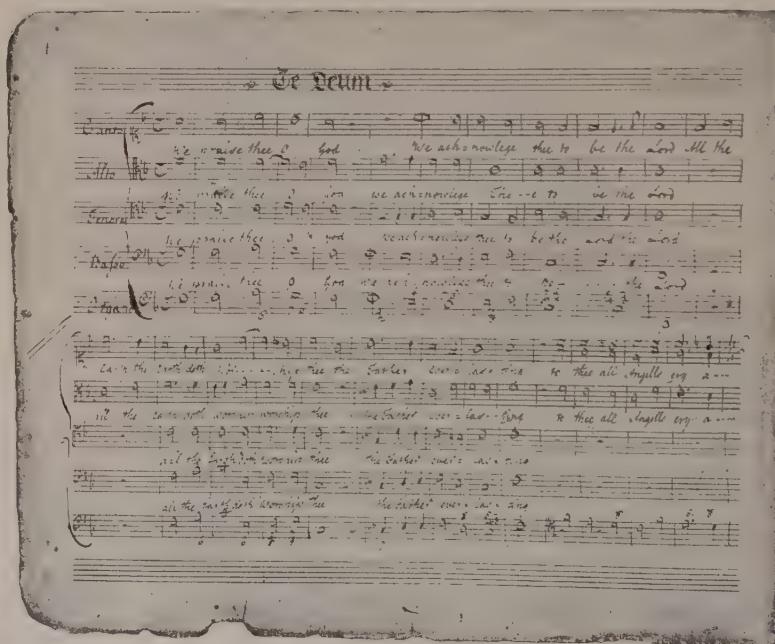
There are many Wesleyan collectors, and, failing personal mementos, early busts, books, pamphlets, "class" tickets, plaques in Staffordshire ware, engravings, etc., are sought after diligently. Many collectors specialise, and an unbroken series of "class" tickets has still to be found.

The family of the Wesleys was a good one.

Both father and mother were intellectual, talented, and possessed very strong religious convictions, which did not always coincide. Yet they lived happily together, and had a family of sixteen children, of whom six grew up—three sons and three daughters. John was the second and Charles the third son. The whole family seems to have been musical, and imbued with a love of poetry, to a large degree.

Charles Wesley was educated at Westminster School, under his brother Samuel, and it was during his stay there that a curious circumstance occurred.

A wealthy Irish gentleman of the same name wrote to his father enquiring if he had a son named Charles, as if so, he wished to make him his heir. Acting on this he paid all his school bills, and later on called on him when he was at Oxford, and wished him to return with him to Ireland. After much discussion and consideration, Charles decided



PAGE OF THE TE DEUM, JUBILATE, AND SANCTUS

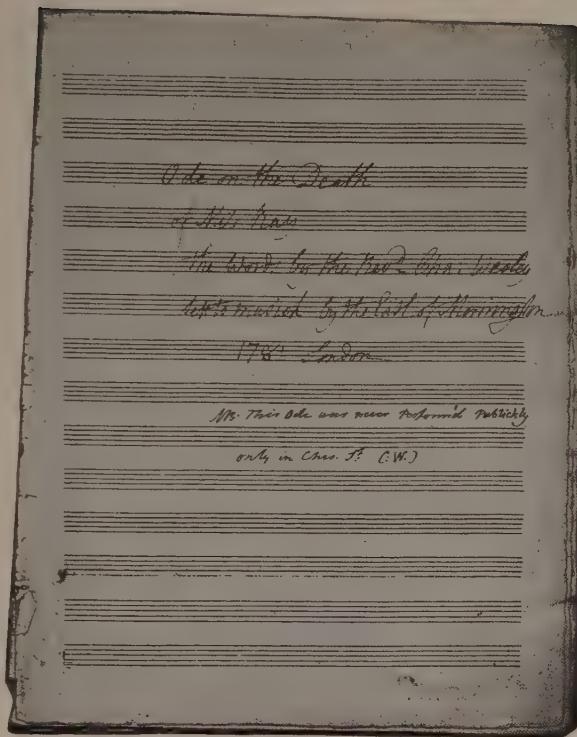
## Wesley Souvenirs

to refuse the offer, and rely on his prospects at Christ Church.

It seems more than probable that this Mr. Wesley was a branch, or possibly the head, of the Wesley family, as a stranger would scarcely have been at such pains to find an heir of the same name. However, Charles decided against it, and made what his brother John termed a fair escape. The Irish gentleman then chose someone else, who took the name of Wesley or Wellesley, and became the Earl of Mornington, who was distinguished for his high musical attainments.

This is Southey's account, and, if correct, it disposes of any family connection between the Wellesley family and the Wesleys. As is well known, the Earl of Mornington was the grandfather of the great Duke of Wellington. Yet the musical manuscripts which are the subject of this article seem to show some connection between the two families, and undoubtedly show that Charles Wesley was in the habit of moving in very good society.

This is a list of the manuscripts:—"Te Deum, Jubilate and Sanctus, in the key of F with the greater third, composed for the Chapell Royall, London, Feb. 10/1, 1778."



ODE ON THE DEATH OF MISS RAY

Beyond the letter M under the title, there is no further indication of the composer. But under the M is the signature Chas Wesley, and "The Gift of the worthy Earl of Mornington."

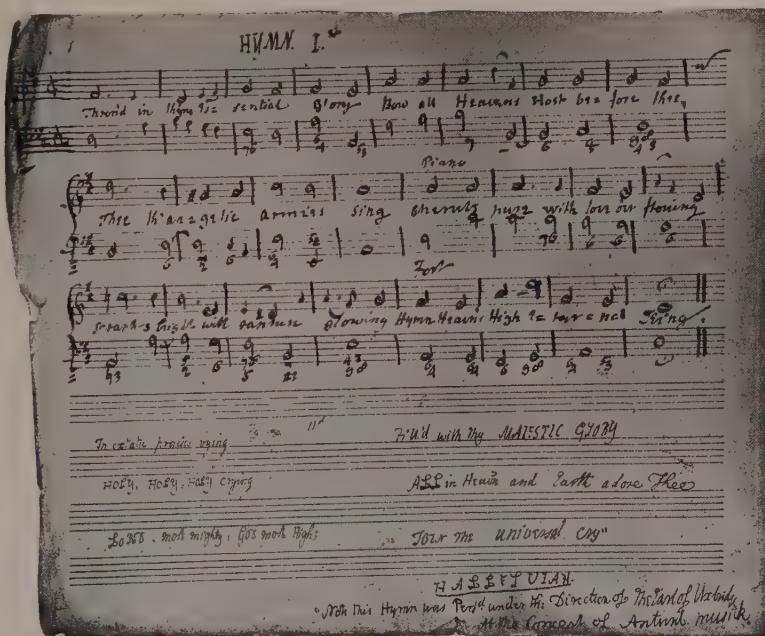
The next manuscript is:—"Ode on the Death of Miss Ray, the words by the Rev. Chas. Wesley, sett to musick by the Earl of Mornington, 1781, London." Underneath the title is:—"N.B.—This ode was never performed publicly only in Chas. St. C. W."

This is arranged for accompaniment of four strings, and in one solo there is an oboe obbligato. In this case we

find the Rev. Chas. Wesley and the Earl of Mornington collaborating, which goes to show that there must have been considerable intimacy.

In another collection we find the Rev. Chas. Wesley

appearing not only as a writer of hymns, but as a composer. This is entitled "A selection of Hymns composed by C. W., with one by the late Dr. Boyce." Dr. Boyce was a well-known Church musician, whose compositions are frequently heard in all our cathedrals. These are all written with the melody alone and an accompaniment of a figured bass. No. 1, "Thron'd in Thine essential



ONE OF "A SELECTION OF HYMNS COMPOSED BY C. W."

*The Connoisseur*

glory," has a note at foot: "Note.—This Hymn was performed under the direction of the Earl of Uxbridge at the Concert of Ancient Musick." No. 2 is "Oh, for new strength to praise the Lord." Hymn 4 states that it was composed at the request of the late Right Honble. The Countess of Huntingdon, and commences "In Christ my treasure's all contain'd." Hymn 5 is headed "From the Scripture Hymns of the Rev. Chas. Wesley." Originally it stood "Sacred Poems," but this has been altered. It commences "If Death my friends and me divide"; and the fourth verse is the familiar one beginning "Were the whole realm of nature mine."

HYMN WRITTEN BY THE REV. CHAS. WESLEY ON THE DEATH OF  
THE REV. GEORGE WHITEFIELD

are composed by the Rev. Martin Madan, few of whose tunes have survived to the present day, but some are still sung. He was the founder and chaplain of the Lock Hospital, and published a collection of hymns in 1760, in which he made use of some of Charles Wesley's.

HYMN COMPOSED AT THE REQUEST OF THE COUNTESS OF HUNTINGDON





OUTSIDE A COUNTRY ALEHOUSE  
D. G. ROSSETTI



# Pottery and Porcelain

Sussex Pottery

By Mrs. Hemming

A COLLECTION of old Sussex pottery was exhibited at Lewes Castle about three years ago under the auspices of the Sussex Archaeological Society, and an account of this collection was written by Mr. C. Dawson, of Lewes, and published in the *Sussex Archaeological Collection*, vol. xlvi., page 28. The earliest dated piece then exhibited was a two-handled mug from Wadhurst with raised slip decoration, bearing the date 1721.

It is not easy to find examples of this old Sussex pottery now, and, of course, inscribed and dated pieces are especially rare. The old pottery of Sussex was always made of a red body and glazed with red lead; the body is fine and the glaze is brilliant. Some pieces, and these probably the earliest, are decorated with slip patterns in yellow; that is to say, white pipeclay was used for the decoration, and it turned yellow by the use of the liquid glaze of red lead. It is most likely that this form of decoration was copied from Wrotham in Kent.

More especially characteristic of the old Sussex ware is the encaustic style of decoration. Small patterns, generally of stars, are stamped into the red body whilst yet soft, and these impressions are filled with white slip, and the whole piece is fired together. Inscriptions made by stamping in type letters were also used. It was thus that the old mediæval tiles were also made.

Another peculiarity of the old red Sussex ware

is the speckling of black caused by the presence of iron in the clay. This black speckling is almost always present. Sometimes the specks are very small, but in three specimens that I possess, which were made in the neighbourhood of Horsham, the iron has caused long black splashes of a fine metallic lustre, which have a good decorative effect. According to Mr. Dawson, "specimens from the easternmost end of the county usually show these markings to a greater extent than those in the western centre of the county."

The principal sites of the old potteries were at Chailey, Burgess Hill, and at Rye. But there were several pot-works on the Dicker, near Hailsham, one of which still exists at Hellingly. I am told there was a pottery at Mayfield, and I possess the three jugs made near Horsham. Local people, including local dealers, say that the pieces made at Burgess Hill are those deeply coloured with manganese; they are dark brown, but through the stain the persistent iron-oxide shows its speckling. I possess several of these dark pieces, one of which I bought in Burgess Hill itself, and the rest at Hayward's Heath.

I have visited the potteries at Chailey, which are still in the hands of the Norman family. They possess a good many interesting specimens of their own ware, inscribed and dated, and almost without exception decorated with the little encaustic stars of yellow slip. One basin, exhibited at Lewes Castle, bears the name, "Richard Norman, Chailey, 1827." Mr. Norman



kindly showed us a really magnificent punch-bowl, with a long incised inscription, and dated 1791. He also had two round flasks, decorated with the dial of a clock, and with inscriptions. One was inscribed, "Richard Norman, 1838," and the other, "Richard Russell, Chailey, 1839." The iron-speckling on Chailey ware is minute but very frequent, the specks being about the size of pin heads.

The following pieces are from my own collection, illustrated by the plates:—

No. i. on Plate I. is a covered jar, height 9½ in.,

of red clay with yellow slip decoration of a simple kind, and glazed inside and out. The style of this jar somewhat resembles Metropolitan slip, but it has the characteristic iron speckling, and was bought at Lindfield, and I think its Sussex origin is undoubted. No. ii. on Plate I. is a bird 6 in. high. The body of this bird is of a lighter red clay than usual. The yellow slip decorations were probably applied with a brush. The bird has a hole in the tail and another underneath it, and is a good pigeon call. Bought in Brighton. No. iii., Plate I., is another jar, height 8 in. The body is of red clay, but it is coated everywhere, inside and out, excepting the bottom of the jar itself, with a slip of white pipeclay. It is a beautiful piece. Under the lead glaze the slip has turned to a fine canary colour. It came from Hailsham, and had long been in the possession of a family there.

No. i. on Plate II. represents a tea-canister, height 6 in., inscribed "Ann Reeves, June 18, 1811,"

and decorated with stars of inlaid slip. In the British Museum is a similar canister, inscribed "Mrs. Reeves, Her Canister, Decr. 16, 1793." Both canisters have every appearance of being of Chailey make. No. ii. on Plate II. is a tobacco jar, inscribed "W. Pain, 1812," height 6½ in., decorated as before with stars

of inlaid white slip, only here the stars are inlaid in hoops and lines. Inside the jar is a round leaden weight to keep the tobacco moist. The lid is of tin, gilt, and painted with hoops of black. Bought at Hailsham. Probably made at Chailey.

Plate III. is perhaps the finest piece of Sussex ware, as far as delicacy of finish goes, that I have ever seen. It is a little flask, height 5½ in. The inlaid stars and dots are arranged something in the shape of a lyre. All round the borders run lines of inlaid x's. Both sides are decorated in the same way. Whether the "x" stood to represent the excellence of the liquor contained, as on barrels of beer, I do not know. Even round the top of the rim is a band of x's. It was found in an inn in Yorkshire.

Plate IV. represents a large harvest-bottle, height 12 in. It is ornamented with four incised lines, and between the lower two of these lines is inscribed

"R. Young,  
Sheffel Arms,  
9" in yellow  
slip, with a  
star between  
each word. The  
handle has five  
deep grooves in  
it. It came from  
a sale at the  
"Sheffel Arms," at Sheffel Park,  
Sussex. No  
doubt it was  
made at Chai-  
ley, which lies



No. I.—TWO JARS AND BIRD



No. II.—TEA CANISTER AND TOBACCO-JAR





No. III.—FLASK

about four miles south of Sheffield Park. It is thickly covered with iron speckles.

Plate V. represents two statuettes, *The Cobbler and his Wife*, height 9 in. each. He wears a leather apron; on his lap lies a cobbler's stone, upon which he is hammering a shoe. She reads a book, doubtless a Bible.



No. IV.—HARVEST-BOTTLE

She wears a cross-over, and the high old-fashioned cap worn early in 1800. There is considerable merit in the modelling of both figures. The body employed is the ordinary red clay, thickly coated with lead glaze. Both figures are much speckled with iron. They are the only figures of the kind I have ever seen.



No. V.—STATUETTES: THE COBBLER AND HIS WIFE



No. VI.—JUG AND HARVEST-BOTTLES

No. i. on Plate VI. represents a large jug, height  $10\frac{3}{4}$  in. Its head is of trefoil shape. This is one of those pieces made near Horsham, but the long black splashes unfortunately would not come out in the photograph. No. ii. is a black Burgess Hill harvest-bottle  $10\frac{1}{2}$  in. high. No. iii. is the largest harvest-bottle I possess, being 13 in. high. All these three specimens are decorated with two bands of incised lines, and there are two deep grooves in their handles, which at the bottom have been pressed on with two deep indentations.

The frontispiece represents a collection of Sussex



No. VII.—SQUARE POT

harvest-bottles and jugs, and with them, in the centre, is one mug with indented lip.

The tailpiece shows two money-boxes, one a large Burgess Hill specimen, a bowl glazed inside and out, and a small candlestick.

A special interest attaches to the small square pot, Plate VII., height 3 in. It is decorated with incised lines, and is glazed inside and out with a mottled tortoiseshell glaze, of which manganese is clearly one ingredient. The body is of the ordinary red clay. I

bought it in Lindfield, and it was sold to the dealer there by a man called Cook, whose father-in-law, Beard by name, had worked for Mr. Mitchell, at Lewes, before he took over the works at Cadborough



No. VIII.—SUSSEX PIG



No. IX.—PIG, WITH SNOUT AS CUP

## Sussex Pottery

in 1840. Beard said that this square pot was a trial piece for the glaze employed at Cadborough.

Certain it is the glaze is in all ways similar to that employed on the Sussex pig, Plate VIII., length 11 in., and here, too, it is used on a body of red clay. These pigs were made in the early days at Cadborough. They are drinking-vessels; the head being taken off is capable of standing by itself upon the snout, and serves as a cup, as is shown in Plate IX. The old pigs may be distinguished from those made at Rye in recent days, in several ways. First, the body of the old vessels was made of red clay; Dorset clay was introduced at Cadborough in the middle of the nineteenth century, and from that time the body of the ware was of a light biscuit colour. Then in the *old* pigs the head, when used as a cup, stands on the snout *only*, and the ear tips do not touch the ground. When the pig is standing on all-fours the head, as in the specimen figured, is fastened to the body by means of a wooden peg in the neck, which fixes into a hole in the head just under the mane of bristles. Mr. Dawson says that the oldest form of all had the head



No. X.—TWO-TIER MONEY-BOX

as a cup, stands on the snout *only*, and the ear tips do not touch the ground. When the pig is standing on all-fours the head, as in the specimen figured, is fastened to the body by means of a wooden peg in the neck, which fixes into a hole in the head just under the mane of bristles. Mr. Dawson says that the oldest form of all had the head

fastened to the body "by means of a string passed through eyelets in the head-and-body section of the figure." I have never seen such a specimen as that myself. There is one very fine Sussex pig in the Victoria and Albert Museum, which came from the Bethnal Green Museum, and which was presented by Mr. Chaffers. It has a curiously light and very finely speckled glaze, and the snout of the animal is unusually broad. I have examined it. The body is of red clay, and its head is also fixed with the same wooden peg.

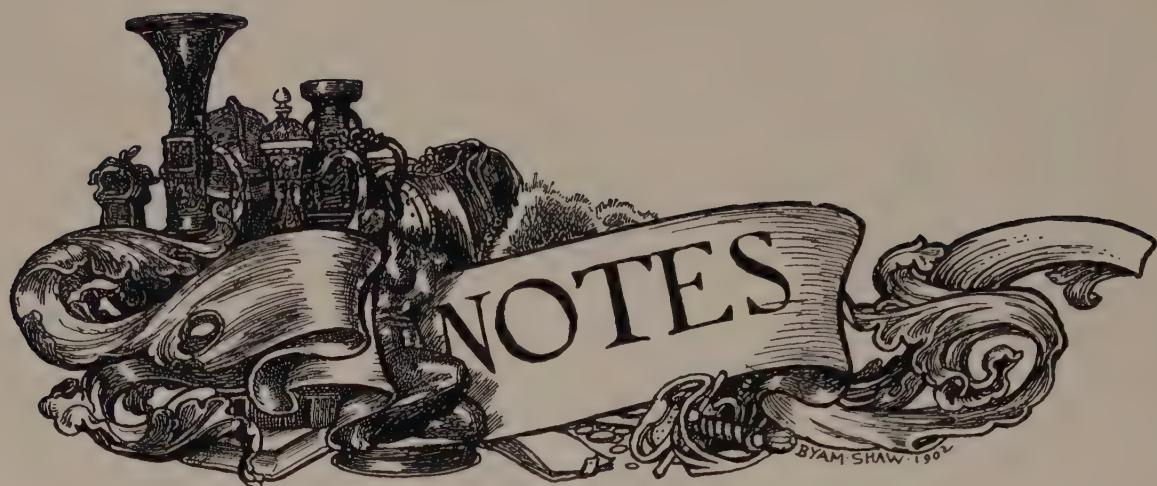
Plate X. is a two-tier money-box, height 7 in., inscribed "Ruth Guy, Born November 5, 1855." It is principally interesting as a survival, for it is made in the way of an *early* Cadborough piece, with a mottled yellow and manganese glaze upon a body of red clay. It is presumably a potter's joke, to judge from the name "Guy" and the date "November 5." It may have been one of many made to be sold at a fair, if there is a Sussex fair in November.

Since writing this article I have acquired a little round basin of red clay, speckled with iron, and with the name "J. Sayers" stamped into it.



TAILPIECE

TWO MONEY-BOXES, BOWL, AND CANDLESTICK



THE most recent addition to the National Gallery is *A Scene from the Beggar's Opera* (No. 2437), by

**A New Picture  
in the National  
Gallery**

Hogarth. This picture, which is painted on canvas and measures 22 ins. by 28½ ins., has been purchased from Mr. John Murray, of Albemarle Street, out of the interest on the capital sum of £99,909 which, about a year ago, was

bequeathed to the National Gallery by Colonel Temple West. This is the first purchase under the terms of that important bequest.

The scene is taken from the Third Act of Gay's play, which was performed for the first time at Lincoln's Inn Fields on January 29th, 1727-8.

In the centre of the composition we see Hall as "Lockitt," in brown, Walker as "Macheath," his legs



A SCENE FROM THE BEGGAR'S OPERA

BY W. HOGARTH

## Notes

in fetters, and towards the left Mrs. Egerton, as "Lucy," in a blue dress and yellow sash. She is on her knees pleading to "Lockitt." To the right of the central group is Miss Lavinia Fenton, who wears a white dress, playing the part of "Polly Peachum"; she kneels before Hippisley as "Peachum."

Some of the audience are in the boxes placed on either side of the stage. Lady Jane Cook, Anthony Henley, Lord Gage, Sir Conyers d'Arcy and Sir Thomas Robins occupy the box to the left. In the corner of the stage-box on the right and wearing the star

Bailey," and afterwards set up a coffee-house in the neighbourhood of Charing Cross. She made her *début* on the stage in 1726 as "Monimia" in Otway's "Orpheus" at the New Theatre, in the Haymarket. After playing the part of "Cherry" in the "Beaux Stratagem," she readily accepted Rich's offer of fifteen shillings a week to play the part of "Polly Peachum" in the "Beggar's Opera." Although she was only eighteen, she made a great hit. On March 14th, 1728, on the occasion of the benefit given to James Quin, the actor, she appeared as "Alinda" in a version of



THE NEW VICTORIA AND ALBERT MUSEUM OPENED ON JUNE 26TH, 1909

and ribbon is Charles Paulet, third Duke of Bolton, who was clearly already enamoured of "Polly." Behind the Duke are Major Paunceford, in red, Sir Robert Fagge, in brown, Cock, the auctioneer, Rich, the manager of the theatre, and Gay, the author of this ballad-opera.

This picture is of special interest in that the Gallery already possesses a *Portrait of Miss Lavinia Fenton, the Actress, as Polly Peachum, in the "Beggar's Opera"* (No. 1161). It is evident from the two canvases that Lavinia could hardly be called a beauty, although her charm, her sprightliness and her voice captured the town during the short period she remained on the stage.

Lavinia was the daughter born to Lieutenant Beswick, a naval officer, and a woman who, soon after Lavinia's birth, married "one Fenton in the Old

Beaumont and Fletcher's *Pilgrim*. Three months later she made her last public appearance on the stage.

Lavinia was overwhelmed by admirers and, before long, ran away with the Duke of Bolton, who "settled £400 a year upon her during pleasure, and upon disagreement £200 a year." The Duke had married Lady Anne Vaughan in 1713, but was separated from her from 1722 until 1751, the year of her death, when he married Lavinia, whose death took place on January 24th, 1760.

The recently acquired picture, which was apparently painted soon after the first performance of the play, belongs to the same period as Hogarth's *Wanstead Assembly*, and so is a very early work. It was exhibited last year at the Old Masters Exhibition and is well known to the critics.

MAURICE W. BROCKWELL.



PORTRAIT OF A LADY BY P. A. HALL  
FROM FOSTER'S "CHATS ON OLD MINIATURES"  
T. FISHER UNWIN

MR. J. J. FOSTER, whose important works on English and foreign miniature art hold such a high

**Chats on Old  
Miniatures**  
By J. J. Foster  
(T. Fisher  
Unwin). 5s. net

position in modern art literature, has contributed an interesting little volume on the same subject to Mr. T. Fisher Unwin's "Chats" series.

Both as regards text and illustrations the volume is far and away ahead of any similar work at the same price, the former being chatty as well as reliable, whilst the latter comprise some of the most famous examples of the dainty art in existence.

As an authority on miniatures, Mr. Foster occupies a very important place, and evidence of his knowledge of the subject is displayed throughout the work, which, however, is written in a manner simple enough to be understood by the veriest tyro.

The whole history of the subject is covered, and few men of any note whatever are omitted, the long line of British painters who commenced with Holbein and ended with Ross and the masters of the French School, from the Clouet family up to Isabey and Augustin, all receiving due attention.

Mr. Foster's chapters on royal, private, and public collections are full of interest, while his hints on collecting miniatures and the care of them are invaluable. There is, too, a useful bibliography.

As a frontispiece J. Mansion's *Portrait of a Lady* from the Wallace collection is reproduced in colour, and there are 116 black and white illustrations in the text.

ANOTHER volume in the same series from the pen of Mrs. Lowes has old lace and needlework for

its subject, but we fear it can scarcely be placed upon the same plane as the volumes that have preceded it in the series. The chief fault to

**Chats on Old  
Lace and  
Needlework**  
By Mrs. Lowes  
(T. Fisher  
Unwin). 5s. net

be found with the book, which is undoubtedly full of interest, is its brevity, and the author would have served her purpose better had she confined her remarks to old lace alone, and left needlework for another volume. It is manifestly impossible to do justice to the history of lace in about seventy pages; but this Mrs. Lowes attempts to do, and by so doing defeats the whole object of her work.

The illustrations, of which there are about eighty, have been well chosen, and are excellently reproduced, and though as a guide to the amateur the volume leaves much to be desired, it should be well received by those who do not feel tempted to read the large and important, though less gossipy, works by Mrs. Palliser, Mrs. Jackson, and others.

THE third of our series of presentation plates, a portrait of the *Princesse de Condé*, by Nattier, is included in this number. Future plates Our **Presentation Plates** will include the well-known portrait-group, by Reynolds, of *Mrs. Hoare and Child*, in the Wallace collection, and *Marie Antoinette* from the famous portrait by Vigée Le Brun at Versailles.



PORTRAIT OF A YOUNG LADY BY J. GUÉRIN  
FROM FOSTER'S "CHATS ON OLD MINIATURES"  
T. FISHER UNWIN



—Drawn & Engraved by James Pollard

ASCOT HEATH RACES



## Notes

DURING the last three years explorations have been carried out in a field at the north end of Lansdown, four miles from Bath. Four stone coffins hewn out of the solid containing skeletons have been unearthed, also two skeletons without coffins, one being a man, the other an old woman buried face downwards, the skull protected by stones arched over it, and other human remains. Amongst the relics are bronze mosaic brooch, fibulæ, tweezers, spoons, armlets, finger rings, etc., iron fibula, knives, axe, sickle, keys, parts of horse, pony, and bullock shoes, hobnails, etc.; also a variety of sundries, fragments of glass, bone pins, spindle whorls, querns, whetstones, and a great variety of pottery, including stamped Samian, one British coin and 234 Roman, the latter covering a period of about 270 years.

The white lias mould here depicted was, with several others of various shapes, found last year. It measures  $8\frac{1}{2}$  in. by  $5\frac{1}{2}$  in. All the moulds have been placed before the Society of Antiquaries, London.

Professor F. Haverfield suggested, as a working hypothesis, that the site was occupied shortly before the Roman period, and that the occupants practised metal working. Two of the fibulæ, the silver

British coin, and (if correctly identified) the piece of currency bar of iron, belong to their time; the pieces of crude copper, iron slag, and lead indicate metallurgy; and the moulds in white local lias may well both be ascribed to the suggested date, and be taken as evidence of metal industry. These moulds are remarkable and almost unique. The only parallels known to him are the moulds for bronze ornamented strainers, jugs, and saucepans which have been found in Egypt, and are ascribed by Schreiber to the Graeco-Alexandrian artists. But these Egyptian pieces are more classical in detail. The Lansdown moulds, intended apparently for the handles of pateræ or mirrors, and for small ornaments,

are ruder, and the treatment of the birds' heads on the "attachments" of the handles shows much the same "degradation" of design as appears on many British coins. He had never seen vessels actually corresponding to these moulds, and the ribbing of the handles could be paralleled only from Roman glass jugs used in this country.

The owner of the site, the Rev. W. T. Blathwayt, of Dyrham Park, has not only permitted the explorations to be carried out, but has deposited the "finds" in the museum of the Literary Institution, Bath.



WHITE LIAS MOULD

To Captain John Berry fell a leading part in the glorious

**Miniature of Captain Berry**  
One of Nelson's Favourite Officers

victory of the Nile — a victory recently described as the most complete then

known in the annals of modern warfare. Admiral Sir Horatio Nelson as he then was, with his usual ill-luck, received a severe wound during the action, being struck on the forehead with a fragment of langridge; but Berry, his flag-captain, was equal to the emergency. In the words of Nelson's own despatch dated on board his flag-ship the *Vanguard* on the day following the battle: "Almighty God has blessed his Majesty's arms in the late battle by a great victory over the fleet of the enemy . . . the support and assistance I received from Captain Berry cannot be sufficiently expressed. I was wounded in the head, and obliged to be carried off the deck; but the service suffered no loss by the event. Captain Berry was fully equal to the important service then going on and to him I must beg leave to refer you for every information relative to this victory. He will present you with the flag of the second in command, that of the commander-in-chief being burnt in L'Orient."

On the fourth day after the battle, Captain Berry sailed in the *Leander*, of fifty guns, with the Admiral's despatches; but being shortly met by a French ship, of seventy-four guns, the *Leander* was captured, after a gallant resistance, in the course of which Berry was severely wounded. Her officers, after being very rudely treated and robbed even of their clothes, were ultimately released on parole.



CAPTAIN BERRY

THE illustration shows an oval medallion of black basalt ware, measuring 12 in. by 10 in. The head represents Dr. Benjamin Franklin

Dr. Benjamin Franklin wearing a fur cap, and is modelled from what is called the "French portrait," probably by Cochin about 1777. The potters are Neale and Co., of Hanley, in Staffordshire, one of the numerous firms who followed and sometimes imitated Wedgwood. Neale and Co. were in existence as a firm of potters from 1778 till 1787, so that this medallion must have been made in the

period covered by these dates. The maker's name, NEALE AND CO., in small capitals, is impressed in the ware at the back.

It is on record that Neale also produced medallions of similar size with portraits of William Penn and George Washington.

WILLIAM H. PATTERSON, M.R.I.A.

THE WATERFALL, by Jacob van Ruisdael, which we reproduce as a frontispiece, is one of several representative landscapes by this master in the Kann collection. The

characteristic which distinguishes Ruisdael's landscapes from those of all his compatriots and even from those of all other painters, ancient and modern, is the poetic sentiment, the impression of poignant melancholy which they communicate to the spectator. No master has so delicately observed the sky in its various aspects, none has painted it with such mastery and grandeur. Water, no less than air, was a favourite subject



MEDALLION PORTRAIT OF BENJAMIN FRANKLIN  
BY NEALE AND CO., HANLEY

## Notes

of Ruisdael's, and for the same reason, water which animates landscape in so varied a manner by its incessant movement, by the infinite play of light and shadow on its surface, by its constant relation to air by means of reflection.

Two of our plates, *Princesse de Condé*, and *Madame Sophie*, both by Nattier, are reproductions of treasured paintings in that wonderful gallery of royal portraits at Versailles.

The plate on the cover is a reproduction of the well-known *Portrait of a Young Woman* by François Boucher in the Louvre.

THE PROPOSAL, by Meyer, after Harlow; *The Perils of the North*, by J. Thomson, after Hayter; *The Miniature*, by Maile, after Harper; *The Proposal*, and the *Portrait of Miss Fanny Kemble*, by Lane, after Lawrence, reproduced as plates in our last volume, were from prints kindly lent us by Messrs. Mortlocks Limited, to whom our best thanks is tendered.

THE first part of a new history of English Furniture comes to us from Messrs. Sadler & Co. It is from the pen of Mr. Herbert English Furniture of the Eighteenth Century G. Sadler & Co. Cescinsky, who speaks with the advantage of a thorough experience in both the technical and artistic branches of the subject, and who being perhaps one of the most capable draughtsmen in pen and ink of old furnishings, is able to illustrate his work by many original drawings of characteristic pieces. The work will endeavour to trace the growth and development of styles from 1685 (the date of the Revocation of the Edict of Nantes). Part I. covers the walnut period (1655 to 1700).

## Books Received

*Les Primitifs Flamands*, Part II., by Fierens-Gevaert, 12 frs. (G. Van Oest & Cie.)

*The Decoration and Furniture of English Mansions during the 17th and 18th Centuries*, by Francis Lenyon, 31s. 6d. net. (T. Werner Laurie.)

*Mrs. Overtheway's Remembrances*, by Juliana H. Ewing, illustrated by M. V. Wheelhouse, 2s. 6d. net. (G. Bell & Sons.)

*Stained Glass Tours in England*, by G. H. Sherrill, 7s. 6d. net. (John Lane.)

*Peggy Gainsborough*, by Emily Baker, 5s. net. (Francis Griffiths.)

*The Arts connected with Building; Carpenters' Company Lectures*, by T. Raffles Davison, F.S.A., 5s. net. (B. T. Batsford.)

*Worcestershire: Painted by Thomas Tyndale*, described by A. G. Bradley, 20s. net. (A. & C. Black.)

*The World's Great Pictures*, Part IX., 7d. net. (Cassell & Co.)

*Beautiful Flowers and How to Grow them*, by H. J. & W. P. Wright, 1s. net; *The National Gallery*, Part XIII., by P. G. Konody, M. W. Brockwell, and F. W. Lippmann, 1s. net. (T. C. & E. C. Jack.)

*Jacques Callot*, by Hermann Nasse, 10 mks. (Klinkhardt and Biermann.)

*Town Planning and Modern Architecture at the Hampstead Garden Suburb*, by Raymond Unwin and M. H. Baillie Scott, 1s. net. (T. Fisher Unwin.)

*Exhibition of Contemporary German Art*, by Paul Clemen. (The Art Institute of Chicago.)

*Book Prices Current*, Part II., 1909, 25s. 6d. p.a. (Elliot Stock.)

*English Furniture of the Eighteenth Century*, Part I., by Herbert Cescinsky, 2s. 6d. net. (Geo. Sadler & Co.)

*English Costume from Prehistoric Times to the End of the Eighteenth Century*, by George Clinch, F.S.A., F.G.S., 7s. 6d. net. (Methuen & Co.)



**Notes and Queries**

[*The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.*]

**UNIDENTIFIED PORTRAITS (4 and 5).**

DEAR SIR,—I shall be glad if you will kindly insert in THE CONNOISSEUR MAGAZINE a reproduction of the enclosed photographs with a view to ascertaining the subject and the artist, if possible. Both the pictures are on panel, have been in my possession some fifty years, and are thought to have come from some mansions near Yarmouth. Size of each, 40 in. by 30 in.

Your obedient servant,  
ALFRED CHADWICK.

**UNIDENTIFIED PORTRAIT (1).**

DEAR SIR,—I have been asked by Mr. Spranger to find out all I can in regard to the portrait of which I enclose a photo. The picture might possibly be a Romney; but there are no documents to prove this. The canvas is 25 in. by 21½ in. in size, and represents a fair lady in a blue dress and bow, and a black ribbon round her neck. Mr. Spranger would be grateful also if you could suggest what to do to repair and prevent some slight cracks in the painting.

With thanks, yours truly,

CONT MICHELI.



UNIDENTIFIED PORTRAIT (NO. 1)



UNIDENTIFIED PORTRAIT (NO. 2)

**PEBBLE PICTURE.**

DEAR SIR,—I am anxious to know if any reader has ever seen any work like the enclosed photo. The foundation of the picture is a stone slab, and on the surface the small (slightly coloured) pebbles are cemented on to form the picture, and at a distance the light and shade is perfect. On the back of stone slab is a piece of old paper with the word "Spielo"—I suppose it is the head of St. Peter, and have been told it is after the same head as painted by Leonardo di Vinci. Size of stone, 15½ in. by 12½ in.

Any information will greatly oblige.

R. D. HONE.

**REMBRANDT PRINT.**

DEAR SIR,—In June CONNOISSEUR MAGAZINE, H. W. Bruton asks for information about Rembrandt print, as illustrated. I have a proof after letters, and enclose copy of the lettering:—

I. Spilsbury Fecit.

*A Dutch Lady*

After a Picture of Rembrandt in the Possession of William Baillie Esq<sup>r</sup>

Published Aug<sup>st</sup> 25 1769 and sold by Henry Parker at No. 82 in Cornhill London.

Yours truly,

M. G. SHEFFIELD.



UNIDENTIFIED PORTRAIT (NO. 3)



UNIDENTIFIED PORTAIT (NO. 4)

REMBRANDT PORTRAIT.

DEAR SIR,—The print after Rembrandt (p. 128) is by Inigo Spilsbury, and bears the subscription: *A Dutch Lady* (described by Smith, *Catalogue Raisonné*, No. 585); but I do not believe the original to be a portrait by Rembrandt, rather by Jacob Adriaensz de Backer, his pupil.

Yours faithfully,  
DR. ALFRED V. WURZBACH.

UNIDENTIFIED  
PORTRAITS (2 & 3).

SIR,—I beg to enclose photos of two very fine portraits of which I should like to find out the pedigree and the names of the subjects. The two pictures, Kit Kat size, have been in my possession for a good many years; they came to me through Sedelmeyer, of Paris. The Gainsborough represents a gentleman in the Windsor House uniform, said to be the portrait of Sir Richard Grenville Temple; but that



UNIDENTIFIED PORTAIT (NO. 5)

is by no means sure. The Hoppner is a very characteristic work of this master, very sober, the dress being of a purple brown hue, said to be the portrait of Mrs. Penrose. I think they have never been published, except, perhaps, in a catalogue of Mr. Sedelmeyer, and I feel sure that they would interest your readers.

Yours faithfully,  
JOHN JAFFE.

A GERMAN ARTIST  
NAMED LEITER.

DEAR SIR,—Is a German painter called Leiter well known? I should like to have particulars regarding him.

Yours very truly,  
F. M. L.

HEATH'S "BATTLE OF  
NIVELLE."

DEAR SIR,—Please could you tell me where the original is of the picture "Battle of Nivelle, 1813," by T. Sutherland, after W. Heath, and published in your book of military prints?

Yours truly,  
B. M. FULLER (Capt.).



PEBBLE PICTURE



TWO important collections of pictures, each extending into a two days' sale, form the chief features of Messrs.

Christie's art dispersals of June. They realised altogether something like £100,000. The first sale (June 3rd) after the Whitsuntide vacation, which comprised pictures by old masters, the property of the late Mrs. Goddard, of Crawley, and from other

sources, included a few of note:—Goya, *Portrait of a Bull-Fighter*, in dark dress with white collar, 20 in. by 16 in., 210 gns.; R. Cosway, *Portrait of Mrs. Rachael Mackenzie*, wife of the Consul-General of Jamaica, with blue bow and coral necklace, 30 in. by 23 in., 110 gns.; and a picture catalogued as by De Hooghe, but stated on excellent authority to be by Esaias Bousse, a very rare master, *An Interior*, with two peasants before a fire, 21 in. by 18 in., 290 gns. The sale on the following day (June 4th) comprised the collections of modern pictures and drawings formed by the late Mr. Tom Nickalls, and of the late Mr. Thomas P. Ling, of Bracondale, Dorking, with selections from various other private collections. The Nickalls pictures included a long series by, or attributed to, David Cox, of which the more important were:—*Going to the Hayfield*, 23 in. by 34 in., 1849, 650 gns.; a smaller and later picture with the same title, 10 in. by 14 in., 1854, 135 gns.; *Among the Hills*, 17 in. by 23 in., 105 gns.; *The Old Llangollen Road*, 24 in. by 18 in., 105 gns.; and *Taking Home the Herd*, 11 in. by 14 in., 110 gns.; J. F. Herring, sen., *Seed Time*, 41 in. by 72 in., 1854-6, 100 gns.; and J. Phillip, the original study for *The Huff*, oval, 19 in. by 15 in., 125 gns.—this study realised 600 gns. in 1872.

THE first of the two great sales of the month consisted of the important collection of pictures The Milburn and water-colour drawings of the late Sir Collection John D. Milburn, of Guyzance, Acklington, Northumberland (June 10th and 11th), the 159 lots producing £41,586. There were several



interesting features concerning this sale; but it will be more convenient for reference to deal with it in the order of dispersal. Modern English pictures: G. Clausen, *Willow Trees at Sunset*, 35 in. by 29 in., 1904, 120 gns.; Alfred East, *The Shepherd's Walk, Windermere*, "a playground of the autumn's light and shade," 60 in. by 75 in., exhibited at the Royal Academy, 1899, 350 gns.; J. Farquharson, *Winter*, 35 in. by 57 in., Royal Academy, 1902, 650 gns.; Peter Graham, *A Highland Spate*, 19 in. by 29 in., 1873, 390 gns.; C. Napier Hemy, *In the Track of the Trawlers*, 35 in. by 53 in., 1896, 320 gns.; J. Lavery, a long series of small pictures by this artist varied in price from 11 gns. to 50 gns.; J. Linnell, sen., *Noonday Rest*, a harvest-field with three labourers reclining against some sheaves of corn, asleep, 27 in. by 39 in., 1871, 200 gns.—this version, which realised 600 gns. in 1891, is a replica on a smaller scale of the picture which was painted in 1865, and which was sold at Christie's in 1883 for 1,510 gns.; Sir J. E. Millais, *No!* three-quarter figure of Miss Dorothy Tennant (Lady Stanley), in black with blue ribbons, reading a letter which she holds in her hands, 47 in. by 32 in., 1875, engraved by S. Cousins, 600 gns.—this picture, which realised 780 gns. in 1904, is a sequel to the *Yes or No?* of five years previously; Sir E. J. Poynter, *The Message*, 18 in. by 24 in., Royal Academy, 1897, 290 gns.; D. G. Rossetti, *The Bower Meadow*, view in a garden, two female figures in the foreground playing musical instruments, two others dancing in the background, 33 in. by 26 in., 1872, 680 gns.—from the Dunlop sale, 1904 (800 gns.); G. Vincent, *Gipsy Encampment at the Edge of a Wood*, a stream in the foreground, 29 in. by 24 in., 220 gns.; and G. F. Watts, *A Greek Idyll*, 35 in. by 49 in., 1894, 520 gns.

Continental Schools: Jules Breton, *Peasant Woman driving Home a Cow*, 15 in. by 10 in., 105 gns.; J. B. C. Corot, *Une Symphonie*, group of tall trees on the left, view across a lake to distant hills on the right, shepherd in red cloak piping to a goat, evening light, 47 in. by 33 in., 2,400 gns.; *Le Coup de Vent*, landscape with two cows and sheep near a pool in the foreground, 17 in. by 21 in., from the Alexander Young collection, 1,600 gns.; and *Environs d'Arleux*, farm buildings seen through some birch trees, milkmaid, and other peasants, 22 in.

## In the Sale Room

by 16 in., 2,400 gns.; N. Diaz, *Environs de Fontainebleau*, peasant and cattle in a pasture, on panel, 16 in. by 21 in., 480 gns.; and *Peasant Girl* in a red skirt and white blouse, carrying a puppy, on panel, 17 in. by 12 in., 250 gns.; Jules Dupré, *Le Soir*, a rough road across a common, 17 in. by 21 in., 290 gns.; and *Le Baigneuses*, a woody river scene, with children bathing, evening, 9 in. by 12 in., 360 gns.; H. Fantin-Latour, *An Idyll*, two wood nymphs under a tree, 14 in. by 17 in., 280 gns.; *Dahlias*, 12 in. by 15 in., 1877, 150 gns.; and *Roses in a Bowl*, 8 in. by 12 in., 180 gns.; H. Harpignies, *The Last Days of Summer*, 37 in. by 64 in., 1863, 1,150 gns.; *Un Coup de Vent*, 18 in. by 25 in., 1900, 400 gns.; and *The Bridge*, on panel, 17 in. by 12 in., 1894, 130 gns.; E. Isabey, *The Massacre of Saint Bartholomew*, 29 in. by 22 in., 1866, 180 gns.; Ch. Jacque, *The Shepherdess*, peasant girl in white bodice and blue skirt, leaning upon a staff at the foot of a large tree, 31 in. by 25 in., 1,650 gns.; F. P. Ter Meulen, *Flock of Sheep Grazing on a River Bank*, 27 in. by 37 in., 135 gns.; J. F. Millet, *Les Falaises*, view looking along the coast, with high dunes on the right, 36 in. by 45 in., 1,100 gns.—this came from the artist's sale, and was at one time the property of the notorious Madame Humbert; A. T. J. Monticelli, *By the River Bank*, a party of ladies and children in a meadow, on panel, 15 in. by 23 in., 450 gns.; F. Roybet, *The Cavalier*, on panel, 31 in. by 25 in., 260 gns.; and *The Chief of the Inquisition*, on panel, 31 in. by 25 in., 210 gns.; H. Le Sidanier, *Summer Evening*, houses on a canal, 19 in. by 23 in., 120 gns.; and Fritz Thaulow, *Clair de Lune*, village on a river, with a punt, cart, and figures, 31 in. by 39 in., 190 gns.

Early English School: The first picture in this section was by an anonymous artist, who proved to be Norman Macbeth, R.S.A., a *Portrait of an Old Woman*, in red shawl and mob-cap, knitting, 27 in. by 22 in., 105 gns.; T. Gainsborough, *Portrait of Miss Adney*, half figure, white dress with pink ribbons, lace head-dress with pink bow, oval, 28 in. by 23 in., 2,800 gns.; and J. Tompion, friend and patron of the artist, known as Beau Tompion, in brown coat and red vest trimmed with gold, oval, 28 in. by 23 in., 1,400 gns.; J. Hoppner, *Portrait of Henrietta, daughter of the Hon. Charles Vane*, wife of Sir William Langham, Bart., whom she married in 1795, and who died in 1809, in white dress with grey sash and flowing muslin scarf, standing by the side of some rocks overlooking the sea, 53 in. by 44 in., 5,200 gns.—this picture, which was sold at Christie's in 1894 for 400 gns., was engraved by C. Wilkin in 1800, but with considerable variations; Sir T. Lawrence, *Portrait of Harriet, second wife of George IV, Earl of Aberdeen*, in crimson dress cut low, an Indian shawl thrown over her right shoulder, 29 in. by 24 in., 1,850 gns.; Sir H. Raeburn, *Portrait of Lady Mary Douglas*, daughter of James, Earl of Morton, and second wife of the 4th Earl of Aboyne, in grey silk dress with white front and cap, black lace scarf drawn closely around her, 50 in. by 40 in., 1,600 gns.; and Sir Joshua Reynolds, *Portrait of Sir Robert Fletcher*, Colonel in the East

India Company, half figure, in uniform, bareheaded, oval, 29 in. by 23 in., 420 gns.—this portrait, which was engraved by W. Dickinson in 1774, was sold at Christie's in 1880 for 32 gns.

The water-colour drawings included: D. Cox, *Returning from Market*, a peasant woman and a girl on the edge of a common, 11 in. by 14 in., 110 gns.; and *Richmond Castle*, 7 in. by 11 in., 100 gns.; C. Fielding, *Edinburgh*, a distant view of the town and the Firth of Forth, 19 in. by 30 in., 1825, 205 gns.; Birket Foster, *Going to Market*, 11 in. by 18 in., 240 gns.; J. Holland, *The Rialto, Venice*, 18 in. by 28 in., 1862, 200 gns.; J. M. W. Turner, *Küsnacht, Lake of Lucerne*, the village with its white tower at the head of the bay, 11 in. by 18 in., painted for Mr. Munro in 1843, 1,700 gns.—from the Munro sale of 1878 (970 gns.), and the Swinburne sale of 1904 (720 gns.); and *Splügen Pass*, a view up the valley encircled by mountains, 11 in. by 17 in., 510 gns.; and E. M. Wimperis, *View near Hemingsford*, with a peasant woman and a girl on a rustic bridge, 18 in. by 18 in., 100 gns.

The second day's sale of the Milburn collection was filled in with the drawings and pictures of the late Mr. E. Nettlefold (who died on April 11th, aged 53), of Harborne Hall, near Birmingham, and various other properties. Among the Nettlefold drawings there were: G. Barret, two classical river scenes, *Morning and Evening*, with figures and animals, 11 in. by 16 in., 210 gns. and 200 gns.; six by J. M. W. Turner, *Lucerne from the Walls*, 12 in. by 18 in., done for John Ruskin in 1842, 1,300 gns.; *Folkestone: Twilight*, a scene on the coast with a promontory and church in the distance, 17 in. by 25 in., signed and dated 1824, engraved in Cook's "Gallery," and founded on the large sketch in the National Gallery, 1,000 gns.—at the W. Leach sale of 1887, when it was catalogued as *Dover*, this realised 810 gns.; *Hastings*, a view off the coast, 7 in. by 11 in., 350 gns.; *Shrewsbury*, the new Welsh bridge, 8 in. by 10 in., 1796-8, 380 gns.; *Sidmouth*, a rough sea with rowing boats near a fantastic rock, 7 in. by 10 in., engraved by T. Lupton in Ruskin's *Harbours of England*, and from the Bolckow collection, 1891 (115 gns.), 190 gns.; and *Ramsgate*, a sketch, 6 in. by 9 in., 140 gns. Turner's drawing of *Windermere*, a view looking across the lake, with the sun sinking over the mountains in the distance, 11 in. by 18 in., engraved by J. T. Wilmore in *England and Wales*, 1837, was purchased by Lord Dudley at the Gillott sale of 1872 for 1,950 gns., and now sold ("the property of a nobleman") for 1,900 gns. Turner was also represented in the sale by a small number of drawings and pictures which were presented by the artist to Mrs. Pound, and given by her son to the present vendor. Among the drawings was a *View on the Rhine*, 8 in. by 11 in., 330 gns.; and three small pictures: *Margate Jetty*, 14 in. by 10 in., 420 gns.; *Off Deal*, 8 in. by 11 in., 510 gns.; and a *Sailing-Boat off Deal*, 8 in. by 11 in., 540 gns. The palette used by Turner when painting at Chelsea sold for 25 gns. A few of the other lots in this sale may be mentioned. Drawings: J. F. Lewis, *The Harem of a Memlook Bey*,

35 in. by 53 in., 1849, 500 gns.; H. G. Hine, *Corfe Castle*, 19 in. by 35 in., 1889, 175 gns.; Birket Foster, *Windy Day on the Surrey Hills*, 8 in. by 12 in., 205 gns.; A. Mauve, *Peasants with Sheep*, snow scene, 9 in. by 13 in., 250 gns.; J. W. North, *Charles Wain: Girls returning from a Christmas Dance at a Farm*, 25 in. by 35 in., 1872, 110 gns.; C. Stanfield, *Wreckers off Fort Rouge, Calais*, 12 in. by 18 in., 160 gns.; and Rosa Bonheur, *The Lion Family*, 22 in. by 30 in., 1887, 530 gns. Pictures: Erskine Nicol, *Sunday Morning*, 19 in. by 26 in., 1867, 200 gns.; H. Fantin-Latour, *Roses Trémieres*, 28 in. by 23 in., Royal Academy, 1890, 410 gns.; N. Diaz, *Landscape*, with five horses near a stream, 9 in. by 16 in., 190 gns.; A. Vollon, *Henri IV's Bridge, Paris*, 12 in. by 16 in., 185 gns.; J. Maris, *The Mouth of a River*, with boats, 13 in. by 19 in., 140 gns.; A. Neuhuys, *Minding Baby*, 18 in. by 12 in., 105 gns.; B. W. Leader, *A Sunny Evening, North Wales*, 36 in. by 60 in., 1884-5, 280 gns.

Messrs. Garrod, Turner & Son, of Ipswich, sold, by direction of Col. R. H. Lloyd-Anstruther, the contents of Hintlesham Hall, Suffolk, on June 16th and three following days. There were a few interesting old pictures, in the cataloguing of which the auctioneers had the advantage of the extensive knowledge of the Rev. Edmund Farrer, F.S.A., the author of the very useful volume on *Portraits in Suffolk Houses*. The more important portraits at Hintlesham were: T. Gainsborough, *Capt. Heneage Lloyd*, of the Coldstream Guards (died 1777), 29 in. by 25 in., 130 gns.; R. Walker, *Portrait of Oliver Cromwell*, in armour, 40 in. by 32 in., 85 gns.; Sir Godfrey Kneller, *Portrait of a Countess of Winchelsea and Nottingham*, circa 1710, 39 in. by 49 in., 115 gns.; Sir Peter Lely, *Portrait of a Lady of the Willoughby Family*, in low-necked bodice and blue and brown robe, spaniel on lap, circa 1680, 52 in. by 42 in., 320 gns.; and Zuccheri, *Portrait of Cecile, daughter of John Wentworth*, and wife of Thomas Finch, 2nd Earl of Winchelsea, with her eldest child, 48 in. by 38 in., 98 gns.

Messrs. Christie's sale of June 18th was made up of two collections of modern pictures and water-colour drawings, one of which was that of the late Mr. John Hick, of Mytton Hall, Whalley, and the other was anonymous; but, as many of the drawings and pictures had been lent to the Franco-British Exhibition of last year by Sheriff Wakefield, the identity of the owner was not very obscure. The day's total amounted to about £7,500. Only three pictures in the Hick portion reached three figures: W. P. Frith, *Claude Duval*, 20 in. by 28 in., 1886, 105 gns.; P. Nasmyth, *Landscape*, with a pool in the foreground, on panel, 12 in. by 16 in., 1829, 215 gns.; and B. West, *Cupid and Psyche*, 54 in. by 55 in., 1808, 105 gns. The second property included an important series of 24 drawings by Birket Foster, and among them: *In the Market Place, Verona*, 27 in. by 40 in., 480 gns.; *Highland Scene, near Dalmally*, 30 in. by 48 in., 550 gns.; *Watering Horses and Cattle*, 8 in. by 15 in., 180 gns.; *A Mercer's Shop at Dol, Brittany*, 17 in. by 27 in., 130 gns.; *Frimley Green, near Farnborough*, 11 in. by 15 in., 155 gns.; *Hollin Lane Cottage, near Egham Road*,

11 in. by 15 in., 150 gns.; *The Hayfield*, 9 in. by 14 in., 200 gns.; *A Lane in Surrey*, 8 in. by 13 in., 290 gns.; and *The Pig-Sty*, 7 in. by 10 in., 165 gns. Among the pictures were: Ernest Crofts, *Prince Rupert and his Staff at Marston Moor*, 41 in. by 62 in., Royal Academy, 1904, 220 gns.; E. Blair Leighton, *Where there's a Will there's a Way*, 35 in. by 23 in., 1892, 120 gns.; and Sir L. Alma Tadema, *After the Drive*, 6 in. by 3 in., 110 gns.

THE collection of the late Mr. Holbrook Gaskell, of Wootton, near Liverpool, a well-known business man of that city, chairman of the *Liverpool Post* and of other papers, who died on March 8th, and left estate of the gross value of £433,000, appears to have been formed some quarter of a century or more ago. It is an accurate reflection of the collecting taste of that period, and it is almost unnecessary to state that that species of taste is no longer fashionable. There was, therefore, a very serious drop in the prices of many of Mr. Gaskell's pictures; but, on the other hand, some of the others have shown a large margin of profit. The collection (sold on June 24th and 25th) comprised 249 lots, which realised a total of £55,636 5s. 6d. The surprise of the sale was in connection with Turner's picture of *The Burning of the Houses of Lords and Commons, October 16th, 1834*, a view taken from the Surrey side near Westminster Bridge, which is seen on the left crowded with figures; in the right distance, through the flames and smoke, appear the towers of the Abbey. This picture, 35 in. by 47 in., was exhibited at the Royal Academy of 1835, and passed into the collection of Mr. C. J. Palmer, of Portland Place, at whose sale in 1868 it realised 1,455 gns. It was afterwards in Mr. John Graham's collection, which was dispersed in 1886; but this Turner appears to have been sold privately to Mr. Gaskell. It now realised 12,500 gns.—the second highest auction price for a Turner. There are two other versions of this subject, one, slightly smaller, which realised 1,500 gns. in 1888, and the other, very much smaller, was in the Sanderson sale of last year. Mr. Gaskell also owned another Turner picture, *The Devil's Bridge, St. Gotthard*, the bridge, with its torrent rushing underneath, occupies the centre of the picture, crossing it are soldiers with baggage, etc., 860 gns.—at the Allnutt sale of 1863 this sold for 65 gns., and at the Burnett sale of 1885, 900 gns. The Turner drawings may here be grouped with the pictures. They were:—*Dartmouth Cove*, a sunny afternoon view looking down from a height on to the cove, 11 in. by 15 in., 1820-25, engraved by W. R. Smith for *England and Wales*, 1827, 720 gns.—from the Heugh sale, 1874 (850 gns.); *Poole Harbour, Dorsetshire*, a timber-waggon descending the road towards the harbour, 5 in. by 8 in., circa 1812, engraved by G. Cooke for *The Southern Coast*, 1814, 260 gns.—from the Dillon sale, 1869 (335 gns.), and the Farnworth sale, 1874 (410 gns.); *Plymouth: the Cat Water*, 6 in. by 9 in., circa 1823, engraved in mezzotint by T. Lupton for Turner's

## In the Sale Room

*Harbours of England*, 520 gns.; *Dartmoor: Source of the Tamar and Torridge*, a figure by the stream in the foreground, evening effect, 8 in. by 12 in., *circa* 1812, engraved by W. B. Cooke for *The Rivers of Devon*, 1816 (but unpublished), 200 gns.—from the Heugh sale, 1874 (250 gns.); *The Mosque of St. Sophia, Constantinople*, *circa* 1825-30, vignette, engraved by E. Finden for Murray's *Byron*, 260 gns.—from the Farnworth sale, 1874 (150 gns.); and *Hornby Castle*, 8 in. by 12 in., 85 gns.

Taking the remainder of the sale in the order of dispersal, there were the following modern pictures:—J. Constable, *Arundel Mill and Castle*, a view on the river, with old buildings on the right, 27 in. by 37 in., the last picture painted by the artist, and exhibited at the Royal Academy of 1837, 8,400 gns.—this was included in Constable's sale at Foster's, Pall Mall, in May, 1838 (lot 81), when it sold for 85 gns.; and this is apparently the only other occasion on which it has appeared in the sale-room; T. S. Cooper, *Four Cows in a Stream*, 19 in. by 27 in., 1852, 130 gns. Seven by D. Cox, including: *Counting the Flock*, a scene near Bettws-y-Coed, 23 in. by 33 in., 1852, 900 gns.—from the Bolckow sale, 1888 (1,980 gns.); *Washing Day*, a landscape with peasant women and child at a stream, 17 in. by 24 in., 1,200 gns.—from the Gillott sale, 1872 (900 gns.); *Flying the Kite: a Windy Day*, a view over a sandy common, 18 in. by 28 in., 1851, 1,670 gns.; *The River Llugwy, Bettws-y-Coed*, with a peasant watering horses, 17 in. by 25 in., 1852-3, 1,100 gns.; and *The Welsh Funeral*, 21 in. by 29 in., 420 gns.—this realised 730 gns. at the artist's sale in 1873; T. Faed, *Only Herself*, 30 in. by 21 in., from the Royal Academy, 1869, 190 gns.; three by Sir Luke Fildes, *The Return of a Penitent*, 52 in. by 100 in., Royal Academy, 1879, 920 gns.; *A Venetian*, 58 in. by 40 in., Royal Academy, 1881, 200 gns.; and *Rosa Stega: a Venetian Peasant Girl*, 32 in. by 22 in., 1876, 240 gns.; two by Peter Graham, *Driving Home the Flock*, 23 in. by 35 in., 1875, 410 gns.; and *A Spate in the Highlands*, 23 in. by 17 in., 1867, 205 gns.; J. F. Herring, sen., *Feeding the Horses*, 56 in. by 43 in., 1846, the engraved work, 320 gns.; F. Holl, *The Emigrant's Departure*, 35 in. by 28 in., 1878, 140 gns.; J. Holland, *The Doge's Palace and the Dogana, Venice*, 11 in. by 22 in., 1860, 280 gns.; J. C. Hook, *Are Chimney-Sweeps Black?* 28 in. by 43 in., Royal Academy, 1868, 400 gns.—from the Baron Grant sale of 1877 (1,120 gns.); J. F. Lewis, *The Hosh (Courtyard) of the Coptic Patriarch's House, Cairo*, on panel, 44 in. by 43 in., Royal Academy, 1864, 490 gns.—from the W. Leaf sale, 1875 (1,850 gns.); four by J. Linnell, sen., *The Sand Cart*, on panel, 25 in. by 36 in., 1851-66, 560 gns.; *Gillingham on the Medway*, 35 in. by 71 in., 620 gns.—from the Farnworth sale, 1874 (1,250 gns.); *The Coming Storm*, 19 in. by 27 in., 1865, 320 gns.—from the Holdsworth sale, 1881 (590 gns.); and *Thames Fishermen*, on panel, 9 in. by 15 in., 1829, 110 gns.; two by Sir J. E. Millais, *The Rescue*, interior of a burning house, a fireman descending the staircase with three children, whose mother kneels on the stairs and holds out her arms to receive them, 47 in.

by 33 in., Royal Academy, 1855, 1,200 gns.—this realised 1,250 gns. at the Arden sale in 1879; and *Just Awake*, a fair-haired child sitting up in bed looking upwards, 35 in. by 27 in., Royal Academy, 1868, engraved by T. O. Barlow, 800 gns.—this realised 1,250 gns. in the Hargreaves sale of 1873; G. Morland, *A Cottage Fireside*, 40 in. by 40 in., 300 gns.; W. Müller, *Gillingham on the Medway*, 28 in. by 20 in., 1844, 410 gns.; P. Nasmyth, *Landscape*, with a windmill on rising ground, on panel, 11 in. by 15 in., 440 gns.; and *Sonning-on-the-Thames*, on panel, 12 in. by 18 in., 250 gns.; Erskine Nicol, *The Ejected Tenant*, 36 in. by 26 in., 1865, 260 gns.; three by J. Phillip, *La Loteria Nacional: Reading the Numbers*, 51 in. by 66 in., 1,050 gns.—from the Baron Grant sale, 1877 (3,000 gns.); *A Cigarera taking a Quiet Whiff*, 23 in. by 19 in., 1864, 400 gns.—from the F. T. Turner sale, 1878 (1,520 gns.); and *A Scotch Baptism*, on panel, 16 in. by 24 in., 1851, 130 gns.; J. Stark, *Woody Road Scene*, with a cottage, cows coming down to water, on panel, 19 in. by 15 in., 170 gns.; Sir L. Alma-Tadema, *Rose of all the Roses*, on panel, 14 in. by 9 in., Royal Academy, 1886, 1,100 gns.; and H. Wallis, *Elaine*, 24 in. by 50 in., Royal Academy, 1861, 280 gns.

Continental Schools: O. Achenbach, *Sta. Lucia en Fête, Naples*, 55 in. by 77 in., 1874, 250 gns.; Rosa Bonheur, *The Meadow: Horses and Oxen at Pasture*, 20 in. by 33 in., 1860, 440 gns.; Jules Dupré, *Landscape*, with three cows at a pool in the foreground, 7 in. by 9 in., 410 gns.; C. Van Haanen, *The Cobbler's Shop, Venice*, on panel, 22 in. by 15 in., 1882, 180 gns.; and C. Seiler, *An Argument*, on panel, 8 in. by 10 in., 1890, 145 gns. The drawings by artists of the English School included, in addition to the Turners already described, the original sketches by H. K. Browne ("Phiz") for *Little Dorrit*, 42 in pencil and pen and ink, 520 gns.; and the similar series in pencil for *A Tale of Two Cities*, 17 in number, 500 gns. Of the 28 water-colour drawings by D. Cox, the more important were: *Brough Castle, near Kendal*, 23 in. by 33 in., 240 gns.; *Rocky Scene, near Capel Curig, North Wales*, 1851, 23 in. by 34 in., 200 gns.—from the Heugh sale, 1874 (1,000 gns.); *Returning from Market*, 10 in. by 15 in., 1855, 140 gns.; *Asking the Way: Take the Left Road*, 14 in. by 20 in., 1854, 140 gns.—from the artist's sale, 1873 (350 gns.); *A Watermill in Staffordshire*, 10 in. by 14 in., 140 gns.; *The Peat Gatherers, North Wales*, 18 in. by 29 in., 410 gns.—from the artist's sale (670 gns.); *Mountainous Landscape*, with a flock of sheep, a sketch near Bolton Abbey on the reverse, 18 in. by 26 in., 150 gns.—from the artist's sale (330 gns.); *The Skirts of a Forest*, 18 in. by 26 in., 160 gns.—from the artist's sale (420 gns.); *The Gleaners*, 7 in. by 11 in., 1830, 130 gns.; *Dort, from the Sea*, 7 in. by 11 in., 1831, 130 gns.; *Haymaking on a Windy Day*, 7 in. by 11 in., 1853, 165 gns.—nearly all these drawings, with others in the sale, were lent to the David Cox Exhibition at Birmingham in 1890; Copley Fielding, *Ben Vorlich, Loch Earn, Perthshire*, 17 in. by 24 in., 1842, 340 gns.—from the Farnworth sale, 1874 (400 gns.); *Shipping off Seaford: Beachy Head in the Distance*, 17 in. by 24 in.,

320 gns.—also from the Farnworth sale (370 gns.); Birket Foster, *Teaching Dolly to Dance*, 13 in. by 28 in., 300 gns. ; W. Hunt, *Dead Peacock on a Table*, 13 in. by 23 in., 100 gns. ; and *Flowers in a Jug and a Bird's Nest on a Table*, 19 in. by 15 in., 110 gns. ; S. Prout, *The Rialto, Venice*, 16 in. by 23 in., 170 gns. ; F. Walker, *The Peep Show*, 9 in. by 11 in., 1860, 270 gns. ; P. de Wint, *Beverston Castle, Gloucestershire*, 17 in. by 23 in., 360 gns. ; and *Barges on the Witham, Lincolnshire*, 16 in. by 21 in., 290 gns.—from the Heugh sale, 1874 (490 gns.).

On June 24th Messrs. Knight, Frank & Rutley sold the pictures removed from Buckland, Berks., by order of Sir William Throckmorton, Bart., and among these were: Snyders, *Still Life*, game, fruit, foliage, and birds, on panel, 48 in. by 49 in., 540 gns. ; J. B. Pater, *Camp Scene*, with numerous figures, 10 in. by 13 in., 1,450 gns. ; Isaac Ostade, a companion pair of small circular pictures, on panel, *The Music Party* and *The Smokers*, 220 gns. ; and S. Ruysdael, *The Ferry Boat*, with the ruins of a castle and group of cattle to the left, 31 in. by 42 in., 550 gns.

THE library of the late Rev. N. Dimock, one time vicar of St. Paul's, Maidstone, proved to contain a very large

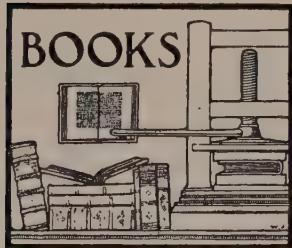
number of books almost wholly of a theological character. The vast majority of those in 8vo were catalogued in parcels consisting of a dozen or more volumes, and however useful they may have been to their owner from a practical,

every-day standpoint, their importance is not otherwise sufficient to warrant much being said about them here. It may just be mentioned that among these 8vo books J. P. Migné's *Patrologie Cursus Completus* from 1850 to 1860, together 69 vols., realised £12 (cf.), and Joan à Lasco's *De Sacramentis Ecclesiae Christi*, 1552, a fine copy in blue morocco antique, £4 8s. The books in 4to and folio were of much greater moment, and among those we notice Du Cange's *Glossarium*, 8 vols., 1840-57, £10 15s. (cf. uncut); the very rare *Codex Liturgicus* of Assemanus, vols. I to 11, 4to, 1749-63, £10 10s. (uncut); Martene's *De Antiquis Ecclesiae Ritibus*, 4 vols., folio, 1736-38, £4 (vel.); Thomas Aquinas's *Catena Aurea*, without any imprint, but dating from Esslingen about the year 1470, £10 (old mor.); and Goar's *Euchologion*, the second edition, printed in Venice in 1730, £5 (hf. vel.). This does not make a very inspiring list; in fact, the highest amount realised during the entire sale—which included a number of other properties—was no more than £19 5s., this sum being obtained for a wormed and stained copy of the first edition of Holbein's *Dance of Death*, printed at Lyons in 1538, 4to, under the title of *Les Simulachres et Historiées Faces de la Mort*. This is a really important work which sells for about £40 when in good condition.

Every perfect copy contains 41 wood-cuts, representing Holbein's well-known analysis of the doings of death in every grade of society from pope to beggar.

On May 26th and following day Messrs. Hodgson sold a number of books from the libraries of Sir Maurice Holzmann and the late Mr. J. H. Radford, of Yelverton, Devonshire, the former consisting chiefly of treatises on Switzerland, the Alps, mountaineering, and kindred subjects, in various European languages. A few of these realised substantial prices, as, for example, the *Jahrbuch des Schweizer Alpenclub*, or year-book of the Swiss Alpine Club, from the commencement in 1864 to 1908, with index (vols. I to 20), and the maps, these last being bound separately, together 53 vols., 8vo, and 3 portfolios, £9 5s. (cl.); *The Alpine Journal*, from the commencement in 1863 to February of this present year, being vols. I to 24, index (vols. I to 15), and library catalogue, together 24 vols. in the original brown cloth, and 6 numbers sewed, £27; Lory's *Voyage Pittoresque de l'Oberland Bernois*, containing 30 coloured plates, 1822, royal folio, £18 (large paper, bds., uncut); and the same author's *Souvenirs de la Suisse*, 1829, folio, £37 10s. (hf. mor. g.e.). Neither of these works often occurs for sale. Mr. Radford's library contained a number of Victorian illustrated books chiefly of "the 'sixties"—works of art and of general literature, including the Edinburgh edition of *R. L. Stevenson's Works*, 28 vols., 1895-8, with the letters as edited by Sidney Colvin, 2 vols., with additional letters, 4 leaves, 1899; *The Biography* by Graham Balfour, 2 vols., 1901; and *Stevensoniana* by J. A. Hammerton, 1907, together 33 vols., all in the original buckram as issued, £41; Malory's *Le Morte Darthur*, as illustrated by Aubrey Beardsley, 3 vols., small 4to, 1893, £6 17s. 6d. (cl.); the *Novels of Matteo Bandello*, 6 vols., small 4to, 1890, £6 (vel.); and *The Studio*, from the commencement in 1893 to September 15th, 1908, in 38 vols. (cl.); and 24 numbers with 29 of the extra publications, 14 vols. (cl.) and 15 sewed, together 67 vols. and 24 numbers, £12. The English illustrated books, chiefly of "the 'sixties," realised very little, notwithstanding the attempts which have been made to resuscitate them. The reason is obvious. Books of this class are almost always illustrated either by line engravings or wood-cuts, and neither of these styles of art is at present appreciated as a general rule, so far, at any rate, as modern works are concerned.

On June 7th Messrs. Christie, Manson & Woods commenced the sale of an extensive portion of the library of Mr. Henry B. H. Beaufoy, a noted collector of the early part of the nineteenth century. The sale took place by order of the Beaufoy trustees, who are removing the remainder of the library to Coombe House, Wiltshire, and proved to be of a most varied character, Mr. Beaufoy having apparently directed his attention to books in almost every department of literature and in a variety of European languages. The catalogue, comprising 2,033 lots, described and set forth on 332 pages, was naturally bulky, and might have been considerably reduced had smaller type and less spacing been resorted to. However, this is a matter of little practical concern, the main point



## In the Sale Room

being centred in the textual accuracy of the descriptions, and the method of their setting down, and in both of these respects the cataloguer had done his work as well as it could be done, regard being had to the present-day demand for minuteness of detail—a demand which cannot be safely ignored when books of any degree of importance are involved. To report this sale at length would be an impossibility, regard being had to the space available, so the best course to adopt will be to call attention to some of the books which for one reason or another seem worthy of special consideration. Such, for example, is Comte Auguste de Bastard's *Peintures et Ornements des Manuscrits*, an ambitious work, which will be found mentioned in the *Quarterly Review* for June, 1844. This work was never completed in accordance with the terms of the prospectus, for the simple reason that it was found impracticable to procure the £668,000—or in francs 16,032,960—which would have been swallowed up in the process. The most that seems to have been accomplished was to publish seventeen (or possibly twenty) parts of the first of the three sections, into which the *Partie Française* was to be divided, at the price of £1,226. It cost some £80,000 to do this, so that this colossal work, even so far as it has gone, may fairly claim to be the most expensive publication which has ever been entered upon. At Christie's on June 7th, the £1,226 fell to £70, and even that attenuated price is an advance upon the £57 realised at Sotheby's in 1891 for a somewhat similar copy. While on the subject of expensive books—expensive, that is to say, to produce—it may be pointed out that Viscount Kingsborough's *Antiquities of Mexico*, 9 vols., imperial folio, 1831-48, is said to have cost about £30,000; Silvestre's *Paléographie Universelle*, 4 vols., folio, 1839-41, £20,000; and Tissot's *Life of our Lord Jesus Christ* very nearly £40,000. In cases such as these it is always the illustrations which cost the money, a fact which may be better appreciated, perhaps, when it is mentioned that Samuel Rogers, the banker-poet, spent more than £7,000 in the embellishment by Turner and Stothard of his *Poems* published in 1830, and *Italy*, which saw the light in 1834.

As is well known, 18th and 19th century Greek and Latin classics have been on the down grade for a long time, and unless the 68 volumes of the *Auctores Classici Latini*, the Barbou editions printed at Paris between 1753 and 1791, had been on large paper and exceedingly well bound in contemporary French morocco extra, they never would have realised as much as £30. The binding saved them, and it saved also the 184 volumes, also on large paper, of Valpy's *Auctores Classici Latini*, 1819-30, better known as the *Delphin* and *Variorum Latin Classics*, which sold for £24 (hf. mor. ex. by Mackenzie). A complete set of this latter work, in half calf and on small paper, realised as little as £3 3s. in December, 1905, this affording cogent evidence of its abysmal fall under ordinary conditions. It is somewhat curious that collectors should take extreme interest, as they are said to do, in old catalogues of book sales, for these invariably contain the most meagre descriptions, while the prices realised are, of course, completely obsolete. Nevertheless a collection

of auction catalogues of books sold by Evans from the year 1812 to 1845, interleaved, priced and indexed, the whole bound in 55 vols., went for as much as £28 (hf. mor.). Modern works of reference, such as *Auction Sale Prices*, for example, have obviated the necessity of relying upon the catalogues themselves, except under very special circumstances; though any old catalogues issued prior to 1887 have a certain interest and consequent value of their own, as that was the earliest year in which their contents were collected, printed in book form, and indexed.

Talking of the Greek and Latin classics reminds us that many volumes of Bodoni's series were disposed of at this sale, a vellum-paper copy of the *Iliad*, printed at Parma, in 3 vols., folio, 1808, selling for as much as £27. Only thirty copies were printed on vellum-paper, and this particular one was handsomely bound in purple morocco extra. The first French translation of *Terentius*, printed by Anthoine Verard at Paris, without date (*circa* 1500), is another important work of the kind, as also interesting since it contains a number of fine wood-cuts. The Beaufoy copy in calf extra sold for £105, and would have realised more had not the title been mounted. Sir John Thorold's example, wanting two folios, sold for £32 ten years ago (mor. ex.), and though a comparison is, under the circumstances, hardly possible, there can be little doubt that *Editiones Principes* of the classics are steadily advancing in favour. The reason is clear. It is because they constitute, with hardly any exceptions, extremely important examples of early typography. Thus, the first edition of *Virgil*, printed at Rome by Sweynheym & Pannartz, without date (but about 1469), is one of the rarest and most valuable of all the ancient classics, and although the Venetian edition of 1475 cannot compare with it in any respect, that, too, is sought for on account of two qualifications possessed by it. It is not only a noticeable example of ancient printing, but the first edition of *Virgil* containing a commentary. The copy sold on this occasion realised £60 (mor. ex., by Kalthoeber, one or two leaves repaired). In determining the relative degrees of importance possessed by books of the class under discussion the date of publication has to be considered first of all, for it is chiefly the comparatively modern works which have fallen upon such evil days.

As previously stated, it is not possible to give anything approaching a full account of the Beaufoy sale in a necessarily short article. The utmost that can be accomplished is to call attention to a few of the books which for one reason or another deserve special mention, remarking, if need be, upon some of their peculiarities. The following may be selected from among very many:—Billardon de Sauvigny's *Les Aprés-soupers de la Société*, 6 vols., 16mo, 1782-3, containing 28 fine plates after Eisen and others, £34 (French mor. ex.); Boccaccio's *Il Decamerone*, 5 vols., 8vo, 1757, containing the extra series of plates known as *Les Estampes Galantes*, consisting of frontispiece without letterpress and 20 plates on fine paper, £56 (contemp. French mor.); a fine set of *L'Histoire et Mémoires de l'Academie Royale*, 52 vols., 4to, 1717-1843, £20 (contemp. French mor.); *Les Annales de Chimie*, a series of 215 volumes in half-morocco, 1816-85, 8vo, £60;

Capt. Luke Foxe's *North-West Fox*, 1635, 4to, containing the frontispiece and folding map, the latter mounted, £19 (old russ., slightly wormed); Jacquin's *Selectarum Stirpium Americanarum Historia*, n. d. (but about 1780), with title page disclosing a hand-coloured design and 264 original coloured drawings with descriptions, £97 (mor. ex.); the *De Plurimis Claris Mulieribus* of Forestus Bergomensis, printed at Ferrara in 1497, folio, £39 (mor. ex.); and Blaeu's *Atlas Major*, possibly on large paper, 11 vols., folio, 1662-7, £30 (old French cf.). In March last a set of 12 vols., certainly on large paper, was sold at Sotheby's for £46 (contemp. mor. ex.). It is essential to note that the maps were coloured in each instance, and that both sets were sold as they generally are: "Not subject to return."

The Beaufoy Library, though notable in many respects, was chiefly so, perhaps, for the number of long series of volumes contained in it. Thus there were 251 volumes of the *Chronicles and Memorials of Great Britain and Ireland*, published under the direction of the Master of the Rolls. These realised £72 (rox. and hf. cl.), while an unusually fine and complete set of the *Collection d'Estampes, Cabinet du Roi*, 24 vols., folio, 1666-89, brought £80 (cf. ex.). It is most unusual to find so many volumes of this work in one library; indeed, collectors are often content with the one devoted to the tapestries, a folio published in 1670, containing 47 plates and vignettes representing the four elements and the four seasons. Another interesting collection comprised 208 tracts relating to the French Revolution in its earlier period, formed by Prince Talleyrand, the whole bound, with MS. index, in 21 vols., 8vo, 1789-96, £50. These, however, are only mentioned incidentally, as they formed but one collection among many relating to Ireland, the Lee Priory Press, Marie Antoinette, theatrical subjects, Napoleon I., ancient and modern coins in great variety, military subjects, the Popish Plot discovered by Titus Oates and others, and all manner of miscellanea too numerous to mention. The fine collection of 87 *Views of Vienna* as engraved by Schutz and Ziegler, and published in 1784, must not be overlooked. The plates were all coloured, and the entire work, bound in mottled calf, realised £145, a good but not a record price, for as much as £158 was obtained at Sotheby's in 1901 for the late Sir William Fraser's copy in much the same condition and binding. So, also, attention should be directed to Silvestre's *Paléographie Universelle*, 4 vols., 1839-41, previously mentioned in connection with the great expense attending its production. This work, together with additional descriptive letterpress, translated and edited by Sir F. Madden, the whole in 6 vols. folio, sold for £40 (mor. ex.), while Tijou's *New Book of Drawings*, 1693, folio, made £54 (cf. ex.). John Tijou was an artist in ironwork, and the 19 designs in this book disclose "severall sorts of worke," as gates, balconies, and so on. Messrs. Batsford, of High Holborn, reproduced it in 1896, with a preface by Mr. J. Starkie Gardner, from which it appears that Tijou, of whose parentage or life nothing is known, prepared designs for several of the great iron gates at Hampton

Court, Burleigh House, Chatsworth, Trinity College Library, and other places.

The total sum realised for the 2,033 lots in the catalogue of the Beaufoy sale was £10,648 17s. 6d., and it must be remembered that many books were withheld for removal to Coombe House; so that this library was, as a whole, of very considerable importance. We must, however, leave it and pass on to a sale held by Messrs. Puttick and Simpson on June 17th and 18th, which realised more than £1,000, the amount being very evenly distributed. *Hogarth's Works, as restored by Heath* from the original plates, a large atlas folio book published by Baldwin & Cradock, with a secret pocket at the end containing several suppressed plates, realized £5 5s. (hf. mor. g.e.), quite a large sum for this work, which usually brings no more than about £3; *Gulliver's Travels*, 2 vols., 1726-7, with each part paged separately, but with the inscription round the portrait as usual, £12 (contemp. cf.); the original 20 parts in 19 of *Martin Chuzzlewit*, in their wrappers, clean and perfect throughout, 1843-4, £10 10s.; and the original 8 parts in 7 of *A Tale of Two Cities*, 1859, described as an immaculate set, £14 10s. Lycett's *Views in Australia*, 50 coloured plates and maps, in the original 13 parts, 1824, sold for £14 15s. (wrappers), and Janscha's *Collection des Vues de Vienne*, containing a map and 30 coloured views, 1787, folio, £48 (orig. hf. mor.). The feature of this sale consisted, however, in the 21 original water-colour drawings made by Stothard for Pickering's 1836 edition of *Walton's Compleat Angler*. This set realised as much as £120.

The month of June was brought to a close by the sale at Sotheby's of a number of valuable old books selected from the library of Colonel Cotes, of Pitchford Hall, Shropshire. The catalogue contained but 246 lots, and that these should have realised £1,408 testifies to the importance of the collection as a whole. *Poems by J. C.*, i.e., John Cleveland, the second edition of 1651, with fine impression of the portrait by Marshall, sold for £26 (orig. cf. with all the blank leaves); Galileo's *Discorsi e Dimostrazioni Mathematiche*, 1638, small 4to, in a very fine and elaborate binding of old French morocco by Le Gascon, £74; Reggio's *Songs set to Music*, engraved throughout about the year 1679, probably bound by Samuel Mearne, and most elaborately and artistically tooled, £50; *Shakespeare's Fourth Folio*, 1685, a large, clean, and perfect copy, £47 (modern mor. ex.); *A Midsommer Night's Dreame*, 1st ed. of 1600, with title and last leaf in facsimile, £25 (mor. ex.); and the *Libri dell' Architettura*, of Vitruvius, 1556, folio, in a genuine Grolier binding, which, however, did not disclose his motto, £129. All these and many other books were of great importance, but one remains to be mentioned which is of more importance still. This was the *Missale secundum Usum insignis Ecclesiae Sarum*, printed by Julian Notary and Johan Barbier in 1498, folio. This, the first edition of the Sarum Missal printed in England, had a few margins repaired, but was otherwise sound and good, and the sum (£280) obtained for it was not excessive, especially as only two or three perfect copies appear to be known.

## *In the Sale Room*

VERY few really important engravings appeared in the sale-room during June, and the engraving sales of the month might almost pass unnoticed. **Engravings** but for one sale at Christie's, and the Happer dispersal at Messrs. Sotheby's rooms. The sale at Christie's, which occurred on the 21st, consisted of an important collection of prints the property of Messrs. C. Feldwicke & Sons, of Brighton, who are giving up business, and a few other prints of the Early English School from other sources. The most notable items appeared in the Feldwicke section, two lots alone producing nearly £1,000. These were a set of Wheatley's *London Cries*, printed in colours, which made £546, and a set of *The Months*, by Bartolozzi and Gardner, after Hamilton, also in colours, for which £325 10s. was given. A set of the latter in bistre was also sold, realising £63.

A considerable number of Morland prints were also sold, a remarkably fine pair of *Rural Amusement* and *Rural Employment*, in colours, making £241. Finally, mention must be made of a fine impression in colours of Opie's *Almeria*, by J. R. Smith, which realised £84.

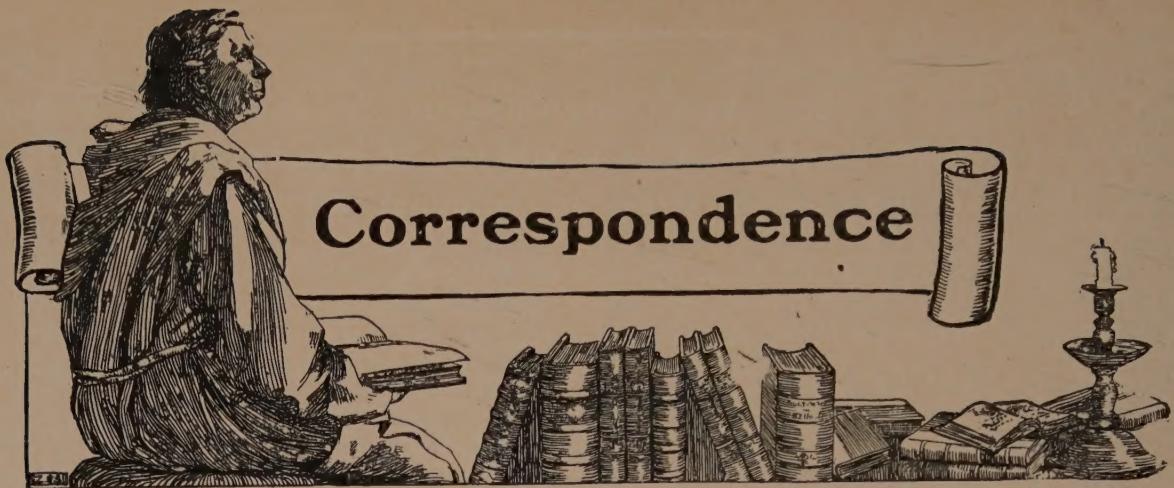
On the 14th of June and four following days, the second and final portion of the Happer collection of Japanese colour-prints was dispersed at Messrs. Sotheby's, the 716 items sold producing nearly £2,000. The collection consisted almost entirely of the work of the master Hiroshige, to which Mr. Happer had been devoting much time and money for many years past. The highest price obtained was £92, which was paid for

a kakemono depicting a monkey bridge by moonlight, one of the finest landscape plates of the Ukiyoye School.

THE sales of furniture, china, and bric-a-brac generally held in the London sale-rooms during June were, with few exceptions, of very little interest or **Furniture and China** importance. The sale of Mr. H. P. Dean's collection of old English furniture was, of course, productive of much interest and many high prices, and the Newton-Robinson collection of engraved gems, camei and intagli, was notable if only for its size; but apart from these two sales no collection of any import came under the hammer.

The Dean collection, though comprising only seventy-four lots, produced no less than £10,125, many of the items being well known to readers of Mr. Percy Macquoid's *History of English Furniture*. The highest priced lot was a Chippendale settee most elaborately carved and covered with old English embroidery, which fell to a London dealer for £2,047 10s. Keen bidding was also aroused by the sale of a Chippendale cabinet of amboyna and rose-wood, which made £1,470, whilst another cabinet of architectural design went for £787. Early in the sale a small Chippendale circular table, 32 in. in diameter, went for £315, an old English clock by Rider, of Pool, in a Chippendale case, made £483, and a cupboard with arched door in the front sold for £420. Mention, too, must be made of a set of six Chippendale chairs of Queen Anne design, which realised £367 10s., and a large book-case with Corinthian columns at the angles, for which £399 was given.





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ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR MAGAZINE*, 95, Temple Chambers, Temple Avenue, E.C."

## ANSWERS TO CORRESPONDENTS

**Books.**—“*Railway Machinery.*”—A1,050 (Highbury).—This work appears to have been published about 1860 to 1870, and if so, is not of greater value than a few shillings. The only railway books that are of much value are those issued between 1830-1840, for which there is keen demand.

**Lewin's “Papilos of Great Britain,” 1795; Buffon's “Natural History,” 1817.**—A1,071 (Portsmouth).—Your two books are not worth more than £1 each.

**Furniture.**—**Mahogany Chairs.**—A1,043 (Rock Ferry).—The photograph you send is not good, and it is difficult to express an opinion therefrom. If the chairs are genuine eighteenth century pieces, in their original condition, they may, at a moderate estimate, realise 20 to 25 guineas each, and the arm-chairs rather more; but inspection is necessary to confirm this valuation.

**Chippendale Stool, etc.**—A937 (Bury).—Your stool is of the Chippendale style, and if it is a genuine old mahogany piece, it is worth about £25. The shield-back chair with the Prince of Wales's Feathers is apparently Hepplewhite, and

should fetch about 7 guineas. The carved chair without seat is another Chippendale style, and its value singly is about 7 guineas. As regards these chairs, the values given depend, of course, upon their being of genuine age.

**Old English Lacquer Cabinet.**—A1,311 (Parkstone).—The best advice we can give you is to send the cabinet to a reliable restorer of antique furniture. Care should be taken, however, that it is not sent to an ordinary cabinet maker.

**Mahogany Arm-chair.**—A1,023 (Lincoln).—This chair is difficult to judge from a photograph. It appears to be an eighteenth century single chair, with a back added, in which case its value is small. If, however, it is a genuine old chair in its original state, it is pre-Chippendale, and of some considerable value. Our expert should see it.

**Objets d'Art.—Tapestry.**—A1,061 (Balshill).—Your photograph evidently represents a fire-screen of modern tapestry after an old German picture of the school of Albert Dürer. The value of the screen is about £1 10s.

**Stuart Ring.**—A1,124 (Brighton).—Your ring would probably fetch a good price from a collector of Stuart relics, but we must see it to value it definitely.

**Amber Glass.**—A1,252 (Torquay).—This is probably Bohemian glass, about 40 to 50 years old, and has no collectors' value. Your chairs are probably French of about 60 or 70 years ago. Value about £1 each. Your engraving is evidently after a picture by Angelica Kauffman.

**Pottery and Porcelain.—Worcester Jugs, etc.**—A1,319 (Brighton).—We cannot value the two jugs without knowing whether they really are Worcester. They should be sent for inspection. Your old willow-pattern asparagus dish is not likely to be more than 130 years old, but it would fetch about 30s. to £2. Your coffee-pot is Coalport (dating probably about 1820-30), and is worth about £1 10s. The painted jug is too late to be of interest to collectors, and as regards the cups and saucers, your description is too vague to enable us to form an opinion. We presume your punch ladle is silver, in which case it is probably worth about £1 5s. to £1 10s.

**Figure of Falstaff.**—A1,083 (East Croydon).—We cannot value this figure without a better description. Is it pottery or porcelain, and what is the mark? Send us a photograph of your chairs. If Hepplewhite, they are not 150 years old.

**Bust of Napoleon.**—A1,157 (Bruges).—Judging by the photograph you send us, your bust of Napoleon was made by the firm of Wood and Caldwell, of Burslem, Staffordshire, and it was probably modelled by the famous potter, Enoch Wood, early in the nineteenth century, when Napoleon was First Consul. In this country it would realise about £6.

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